



# THEATRE

"We use a mirror to see  
our face and the arts to  
see our soul."

George Bernard Shaw

# THEATRE

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# THEATRE

## INTRODUCTION

Theatre, a performing art that explores and enacts the imagined or actual world of the human experience, is one of the primary ways children learn about life, about actions and consequences, about customs and beliefs, about others and themselves.

All students can benefit from the theatre experience, which encourages them to develop both internal and external resources. The study and practice of theatre are ways of expanding knowledge and skills, a means of personal expression and delight, and a vehicle to explore art as an essential part of daily life.

The work of the theatre is social in nature requiring collaboration among artists, technicians, and audiences. The subject and method of theatre are also social; theatre enhances the efforts of all participants to explore the human condition and enables them to do so as a community. The concerns of theatre are also the concerns of theatre-derived media such as radio, film, and television. They touch every aspect of human experience. Theatre is an ever-changing kaleidoscope of all the arts. Therefore, theatre has the remarkable power to communicate holistically, through the senses, with the hearts and minds of men, women, and children.

In order to assist the development of broad and deep theatrical knowledge and skills in students and to nurture within them lifelong connections to theatrical expression, a sequential program of study is necessary. The Theatre section of the *Mississippi Visual and Performing Arts Framework* serves as a guide for elementary, middle school, and high school theatre curriculum development at the district and local school level.

## THEATRE BENCHMARKS

<p><b>Goal 1: Students will communicate ideas and feelings by creating and performing works of art through theatre.</b></p> <p><b>Content Strand: Creating/Performing (CP)</b></p>			
<p><b>BENCHMARKS</b></p>			
Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Demonstrate ability to understand improvisations based on personal experience, heritage, imagination, literature, and history	Write scripts through the process of improvisation leading to scripted scenes based on personal experience, heritage, imagination, literature, and history	Write scripts based on personal experience, heritage, imagination, literature, and history through improvisation and research	Write and objectively evaluate scripts through improvising, writing, and refining scripts based on personal experience, heritage, imagination, literature, and history
Act by assuming roles and interacting in improvisations	Develop acting skills to portray characters that interact in improvised and scripted scenes	Develop and communicate characters in improvisations and informal productions	Develop objectivity in appraising personal abilities and creative endeavors while acting in improvisations and formal and informal productions
Design by visualizing and arranging environments for classroom dramatizations	Design by developing environments for improvised and scripted scenes	Design and produce environments through exploration of artistic interpretations	Conceptualize and realize a unified artistic interpretation for formal and informal productions
Direct by planning classroom dramatizations	Direct by organizing rehearsals for improvised and scripted scenes	Direct by organizing and conducting rehearsals for formal and informal productions	Evaluate the consequences of decisions made and actions taken in the directing process

\*the equivalent of 1 Carnegie unit

## THEATRE BENCHMARKS

**Goal 2: Students will respond to, describe, analyze, interpret, and evaluate the complex characteristics of theatre.**

**Content Strand: Critical Analysis (CA)**

### BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Understand the similarities and differences between everyday life, theatre, film, television, and electronic media productions	Understand that there are individual as well as universal meanings in classroom dramatizations, theatre, film, television, and electronic media productions	Understand personal preferences and construct meanings from classroom dramatizations, theatre, film, television, and electronic media productions	Evaluate production concept and dramatic interpretation in classroom dramatizations, and from theatre, film, television, and electronic media productions
Support classroom dramatizations by finding information	Know how to apply discoveries from research to support classroom dramatizations	Utilize research to support and defend artistic choices made in theatre production	Synthesize knowledge of researched material into the creation of a theatre production

\*the equivalent of 1 Carnegie unit

## THEATRE BENCHMARKS

**Goal 3: Students will understand the roles and functions of artists and theatre in cultures, times, and places.**  
**Content Strand: History/Culture (HC)**

### BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Explore historical and multicultural concepts through dramatic activity	Recognize that theatre can communicate the artistic and social values and accomplishments of other cultures, times, and places	Study context by analyzing the role of theatre, film, television, and electronic media in other cultures, times, and places	Critically evaluate the role of theatre, film, television, and electronic media in other cultures, times, and places

\*the equivalent of 1 Carnegie unit

## THEATRE BENCHMARKS

**Goal 4: Students will perceive, understand, and appreciate the diverse meanings and value of theatre.**

**Content Strand: Aesthetics (A)**

### BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Perceive and appreciate diverse meanings and values of works of art	Explore theatre and theatre artists in order to respond cognitively to creative products	Express meaning as a response to works of theatre and theatre artists on the basis of their aesthetic qualities	Critique and derive meaning from works of theatre and theatre artists on the basis of their aesthetic qualities

\*the equivalent of 1 Carnegie unit

## THEATRE BENCHMARKS

**Goal 5: Students will make valid connections among the arts, others subject areas, and everyday life.**

**Content Strand: Connections (C)**

### BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8, students will:	By the end of one year of study,* proficient students will:	By the end of four years of study, advanced students will:
Experience theatre and relate to various arts and everyday life	Explore relationships between theatre, other arts, subject areas, and everyday life	Understand connections between content in theatrical experiences and other art disciplines, subject areas, and everyday life	Synthesize elements of all the arts, as well as internal and external experiences, into the creation of a theatrical production  (Competency 9)

\*the equivalent of 1 Carnegie unit

## **THEATRE**

### **ELEMENTARY INTRODUCTION**

*(Kindergarten – Fourth Grade)*

Developmentally, children in kindergarten through fourth grade exhibit a need for concrete physical situations. Interaction with the surrounding environment is critical in student learning as they acquire representational skills in the areas of mental imagery and language. As students journey from Kindergarten through the Fourth Grade they develop a worldview that grows beyond egocentrism to one that is cognizant of events outside of their lives and able to take into account more than one perspective simultaneously. Pretending and verbalizing are natural progressions that lead to new competence in thinking and expand into an awareness of transformations, as well as static situations.

The arts are the first means of expression of children. Children are naturally involved in the arts from an early age as they sing, pantomime, move, create and communicate through their senses. Theatre in grades K-4 encourages students to explore themselves, their community and their world through creative drama. Students will develop thinking and learning skills by imitating, speaking, moving, creating and sharing. The dramatic process provides students with opportunities to develop teamwork skills and to express and understand themselves and others in a positive way. Through imitation and creative expression, students can explore language arts, science, math, social studies and other academic disciplines through the power of drama. Creative drama also provides a natural vehicle for curriculum integration. As students role-play and re-enact stories, they bring literature to life and develop reading expression and comprehensive skills. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for kindergarten students in the following:

Elementary Theatre  
Arts Integrated in the Elementary Classroom

## **THEATRE KINDERGARTEN**

### **DESCRIPTION OF PROGRAM OF STUDY:**

This program of study is designed to introduce kindergarten students to the basic concepts of theatre. It is to be used in designing theatre curriculum for the following:

Elementary Theatre  
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of students at the local level.

For an explanation of the Content Strands, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

# THEATRE KINDERGARTEN

## CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

## COMPETENCIES and Suggested Teaching Objectives:

- 1. Plan improvisations based on personal experience, heritage, imagination, and literature. (CP, HC, C)**
  - a. Explore life experiences and develop imaginary situations through guided dramatic play.
  - b. Know stories based on folklore of other cultures and times.
- 2. Act by playing characters and interacting in improvisations. (CP)**
  - a. Create a variety of real and imaginary characters using basic acting skills (e.g., emotional, physical, and vocal expression, sensory perception, concentration).
  - b. Perform group pantomimes and improvisations to retell familiar stories.
- 3. Respond to a variety of theatrical experiences. (CA)**
  - a. Identify appropriate and inappropriate audience behavior.
  - b. Identify characters, settings, and events seen or portrayed in formal and informal productions.
  - c. Recognize the similarities and differences between theatre and other dramatic media, such as film and television.
- 4. Perceive and appreciate diverse meanings and values of works of art. (A)**
  - a. Give reasons for personal preferences for characters in a play, movie, etc.
  - b. Recognize how theatre communicates events of everyday life.
- 5. Recognize content in theatre experiences that connects to other art disciplines, subjects and everyday life. (C)**
  - a. Cooperate with others in guided dramatic play.
  - b. Identify with characters in a dramatic work.

Theatre, Kindergarten

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students pull slips of paper with a picture of an animal, object, or an event to portray through improvisation (e.g., a grasshopper, an airplane, getting dressed, eating an apple).	Teacher observation
	b	Students re-enact a folktale from another culture (e.g., African, Japanese, Native American) or favorite fairy tale.	Class discussion and critique of re-enactment
2	a	Students use imagination to create and perform characters based on physical poses. For example, the student might be told to “make a triangle” with his/her body, then to use that shape to inspire a character or object to become, like a rocket.	Participation checklist
	a	Students use drama software to create simple characters, backgrounds, and scripts.	Teacher observation
	b	Students plan and pantomime actions for a character in a story as teacher tells or reads it out loud.	Teacher observation
	b	Students make hand puppets and cardboard scenery or sculpt characters from play dough to act out story.	Class discussion and critique
3	a	Teacher and students simulate acceptable physical and verbal responses to performances by demonstrating applause and laughter in response to class performances.	Teacher observation
	a,b,c	Teacher prepares students to attend a local children’s theatre or bring a touring company to your school by discussing what to expect at a play and how to behave. After the performance, review the experience with students.	Class discussion
	b	Teacher asks students to draw or re-enact their favorite character or moment in the play.	Teacher observation
	b,c	Teacher and students discuss the various elements of a play that the students watch or create (actors, set or scenery, costumes, lighting, etc.).	Class discussion
	c	Students describe the differences between attending a live performance and a movie.	Class discussion

**Theatre, Kindergarten**

4	a	Teacher asks students to draw or act out a favorite character from a movie, and tell three reasons why he or she is their favorite.	Class discussion Participation checklist
	b	Students describe one part of a play or movie that they have seen that reminds them of their own lives.	Class discussion
5	a	Students plan and perform a scene from a familiar story with a small group of other students.	Class critique of scenes Teacher checklist of desired elements
	a	Students use body, voice and imagination to illustrate concepts in other subject areas. <ul style="list-style-type: none"> <li>▪ Make the shape of a letter of the alphabet with your body, give its sound, and pantomime becoming or using an object that starts with that letter.</li> <li>▪ Imitate a variety of roles in family life.</li> <li>▪ Act out a family of animals, like the three bears in the story of Goldilocks.</li> </ul>	Teacher observation  Teacher observation
	b	After viewing a play or movie, students identify the feelings of a character and describe a time when they felt the same way.	Teacher observation

## THEATRE FIRST AND SECOND GRADES

### DESCRIPTION OF PROGRAM OF STUDY:

This program of study is designed to give first and second grade students an opportunity to explore at an introductory level the basic concepts of theatre, emphasizing guided creative practice. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for first and second grade students in the following:

Elementary Theatre  
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. For an explanation of the content strands, see the general introduction section of the *Mississippi Visual and Performing Arts Framework*. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

## THEATRE FIRST AND SECOND GRADES

### CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

### COMPETENCIES and Suggested Teaching Objectives:

- 1. Plan and record improvisations based on personal experience, heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Create real and imaginary scenes with a beginning, middle, and end from life experience, diverse cultures, times, and places in guided dramatic play.
  - b. Dramatize stories from the folklore of other cultures, times, and places.
  - c. Improvise dialogue to tell stories, and formalize improvisations by writing or recording the dialogue.
  
- 2. Act by assuming roles and interacting in improvisations. (CP)**
  - a. Develop body awareness and spatial perception through movement and pantomime.
  - b. Develop expressive use of voice.
  - c. Develop sensory awareness of all five senses.
  - d. Use skills in pantomime, tableau, and improvisation to create characters and to demonstrate their feelings, relationships, and environments.
  
- 3. Design by visualizing and arranging environments for creative play. (CP, C, A)**
  - a. Comprehend the concept and role of technical theatre elements such as props, costumes, and scenery.
  - b. Interpret stories by creating appropriate environment and mood through the use of props, costumes, and scenery.

**4. Respond to, analyze, criticize, and construct meaning from a variety of theatrical experiences. (A, CA)**

- a. Use the correct vocabulary to identify and discuss elements that are unique to the theatre (e.g., play, plot [beginning, middle, and end], improvisation, pantomime, stage, character, props, costumes, masks, sets, audience).
- b. Recognize the message or meaning of various dramatic works.

**5. Perceive and appreciate diverse meanings and values of works of art. (A)**

- a. Understand individual preferences for aspects of a story of dramatic work.
- b. Understand emotional reactions to a story or dramatic work.

**6. Recognize content in theatre experiences that connects to other art disciplines, subject areas, and everyday life. (C, CA)**

- a. Compare and contrast other art disciplines and subject areas (visual art, dance, music, creative writing) with theatre.
- b. Use literature, current event, or life experience to create a dramatic activity utilizing plot (beginning, middle, and end).
- c. Develop individual focus and group cooperative skills through participation in group theatre activities.

Theatre, Grades 1-2

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	With classmates assigned to different roles, create a plan to act out a familiar story or a real life incident. After a test performance, discuss ways to improve the story.	Teacher observation
	a,b	Students perform a variety of familiar characters by re-enacting traditional literary fairy tales or folk tales (e.g., Little Red Riding Hood). The actors should identify and demonstrate the characters' feelings.	Teacher observation
	c	Students take turns improvising dialogue as they play characters in a story. The teacher records their dialogue into a "script," which the students are able to use to replicate other students' improvisations. With teacher suggestions, students are guided into revising and improving their dialogue.	Teacher observation
2	a	Students use imagination to pantomime the shapes and dimensions of objects (e.g., blow up imaginary balloons, bounce or throw an imaginary ball).	Teacher observation
	a	Students perform isolation exercises, taking turns moving different parts of the body in a circular motion (e.g., rotate only your shoulders, now just one finger, now just your tongue).	Teacher observation
	a	Students practice relaxation exercises to enhance concentration and imagination skills and to overcome stage fright. For example, as a group, students take a series of deep breaths from the diaphragm (they should feel their stomachs expand as they inhale). Then they close their eyes and imagine themselves in a calm, comforting environment as they practice saying their lines.	Teacher observation
	b	Students practice speaking in different voices (high and low pitch). Imitate different voices demonstrated by the teacher or other students.	Participation checklist
	b	Students read sentences or poems as different characters might say them (e.g. a witch, a giant, a news announcer, a robot).	Teacher observation, Participation checklist
	c	Students go on a "sensory walk" by walking in a circle and showing (without sound) how they would react in different environments such as a beach, a jungle, a city street, a cave, etc. Afterwards, they describe sights, sounds, smells, etc. from the imaginary walk.	Teacher observation, Class discussion of sensory details

Theatre, Grades 1-2

	c,d	Students pantomime eating favorite foods or listening to favorite music. Other students try to guess what the favorites are from visual clues.	Teacher observation Class discussion of the quality of the pantomime clues
	d	Students carefully observe figures in a famous painting, create a tableau of the picture, then bring the tableau to life and show how the figures might move. Finally, they add dialogue and dramatize interactions between the characters.	Teacher observation Checklist: accuracy of tableau, believability of characters' movements and words
	d	Students use pantomime to act out occupations (e.g., policeman, astronaut), animals, machines (e.g. toaster, alarm clock, airplane), and other inanimate objects (e.g. book, spoon, toothbrush). Other students try to guess what is being played. Afterwards, discuss which pantomimes were the most successful and why.	Teacher observation, Class discussion of the quality of pantomime clues
3	a	Students create an acting space (e.g., Indian village, outer space, fairy tale setting) using everyday materials (e.g., cardboard, poster board, fabric). Transform everyday objects into costumes and props. Use the set and other technical elements to inspire creative play.	Teacher observation
	b	Students draw designs for a place from a story (e.g., the barn from <i>Charlotte's Web</i> or the castle in <i>Jack and the Beanstalk</i> ), paying particular attention to include details and use colors that suggest the feeling or mood appropriate to the story.	Class discussion of which designs seem most appropriate and why
4	a	Students restate theatre terms called out by the teacher, using student wording; or they demonstrate knowledge of theatre vocabulary by acting out the term called out by the teacher.	Checklist: number of terms correctly defined
	a	After a review of acceptable audience etiquette, students take turns demonstrating the role of actor and audience member in class presentations.	Checklist indicating appropriate behavior as audience member as well as participation as actor
	b	After presenting a performance in class, students answer the teacher's and classmates' questions about their acting choices (e.g., "Why did you speak so softly when you were playing the lion?", "Why did you have the character move that way?"). The questions should not be negative or critical. They should seek to help the actor discover the strengths and weaknesses in his or her performance. Then the performance can be repeated with improvement.	Teacher observation

Theatre, Grades 1-2

4	b	Students design and perform a puppet show based on one of Aesop’s fables, concluding with an announcement of the moral of the story.	Teacher-created rubric measuring accuracy of story, creativity of design of puppets/scenery, volume and expression of voice(s), and awareness of moral
5	a	Students discuss, draw, or re-enact favorite scenes from a story, play, or movie, and list reasons for their appeal.  After attending a live theatrical performance, students pretend to be “theatre critics” and give a review that mentions three things that were done well and one thing that could have been improved.	Class discussion  Checklist: inclusion of the three positive remarks and one of constructive criticism
	b	After viewing a movie or play, students tell which scenes of a movie or play were funny, sad, or scary, and why.	Class discussion
6	a	With teacher guidance, students constructs two lists to compare and contrast the wants and needs of two characters in a story or dramatic work (e.g. Little Red Riding Hood wants to get to Grandma’s house to bring her treats; the Wolf wants to get there first to eat Grandma, etc.).	Class discussion
		Compare and contrast many types of performances, such as a play, a dance, or a concert. The teacher leads a discussion using questions such as: “How is a ballet or an opera different from a play? What do they have in common?”  Using a story or poem they have read, students can: <ul style="list-style-type: none"> <li>▪ draw or build a model of a design for a play set</li> <li>▪ draw a costume sketch for a character</li> <li>▪ turn a poem or book into an “opera” by making up a tune and singing it as a particular character would</li> </ul>	Class discussion  Checklist or rubric of appropriate criteria
	b	Students tell a story of something that happened to them or other family members on a vacation or at home. Students direct peers to act out the event they describe.	Teacher observation

**Theatre, Grades 1-2**

	c	Working alone, students create a puppet of a character using a variety of materials. Then they collaborate with other students to perform a puppet show. For example, each student designs a separate character from <i>The Wizard of Oz</i> . Then the teacher can direct them in using the puppets to perform the story.	Teacher observation Checklist
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## THEATRE THIRD AND FOURTH GRADES

### DESCRIPTION OF PROGRAM OF STUDY:

This program of study is designed to provide third and fourth grade students opportunities to explore more fully through age appropriate activities the basic concepts of theatre, emphasizing guided creative practice. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for first and second grade students in the following:

Elementary Theatre  
Arts Integrated in the Elementary Classroom

The competencies are printed in bold face type and are required to be taught. Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

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## THEATRE THIRD AND FOURTH GRADES

### CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

### COMPETENCIES and Suggested Teaching Objectives:

- 1. Demonstrate ability to create improvisations and scripted scenes based on personal experience, heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Demonstrate cooperative script-writing through recording improvisation.
  - b. Explore the value and diversity of other cultures, times, and places through research-based improvisation and script-writing.
  
- 2. Act by assuming roles and interacting in improvisations and scripted scenes. (CP)**
  - a. Demonstrate the ability to utilize the body and voice (e.g., breath control, diction, concentration, and isolation) for creative self-expression in thought, feeling, and character.
  - b. Dramatize stories from literature through dialogue, movement, and acting a variety of emotional states (e.g., happy, sad, frightened).
  
- 3. Design by visualizing and arranging environments for classroom dramatizations. (CP, HC, C, A)**
  - a. Know the technical theatre elements of sound, props, lighting, makeup, costumes, scenery, and stage management in formal and informal dramatic presentations.
  - b. Understand the basic types of theatre stages (proscenium, thrust, and arena) and how they are utilized.
  - c. Understand how visual elements (such as space, color, line, shape, and texture) and aural elements (music, sound effects) can be used to communicate place, time, and mood in a theatrical work.
  
- 4. Direct by planning classroom dramatizations. (CP, CA)**

**Framework**

- a. Demonstrate knowledge of basic blocking and stage areas.
  - b. Demonstrate responsible behavior such as sharing, flexibility, and effective use of time.
  - c. Understand the dynamics of a character's outer action and inner thought process.
  - d. Demonstrate various ways of staging classroom dramatizations.
- 5. Understand the similarities and differences between everyday life, theatre, film, television, and electronic media productions. (A, CA)**
- a. Know that there is a set of criteria for evaluating a theatrical experience with regard to characterization, diction, pacing, gesture, and movement.
  - b. Know the impact on the audience of theatre, film, television, radio, and other media.
  - c. Recognize the consequences of artistic choices.
  - d. Recognize the importance of respectful, positive, and constructive criticism.
  - e. Understand the similarities and differences between real life and the representation of life (willing suspension of disbelief).
- 6. Support classroom dramatizations by finding information. (CA, HC, C)**
- a. Understand how theatre can be an interpretation of actual events in history and everyday life.
  - b. Recognize key developments in theatre-derived media such as the introduction of movies, animation, radio, television, and interactive video.
- 7. Explore historical and multicultural concepts through dramatic activity. (CA, HC, C)**
- a. Recognize universal themes in stories and plays from different periods and places through dramatic activity.
  - b. Recognize that theatre styles vary according to culture, time, and place.
- 8. Perceive and appreciate diverse meanings and values of works of art. (A, CA)**
- a. Articulate emotional response to the whole, as well as parts of, dramatic performance.
  - b. Understand and value how individual emotional responses to art may vary.
- 9. Experience theatre and relate to various arts and everyday life. (C, CA)**

**Framework**

- a. Use problem solving and cooperative skills to dramatize a story or a current event from another content area.
- b. Understand the social nature of theatre and that theatre etiquette is the responsibility of the audience.
- c. Understand artistic characteristics and social impact of various media (e.g., film, television, and electronic media), including connections with dance, music, and visual arts.

**Theatre, Grades 3-4**

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a	Students collaborate to create scripts dramatizing different cultural versions of similar stories from around the world (e.g., variations of the Cinderella story from France, China, Africa, and America) utilizing the 5 w's (who, what, where, when, why). In groups, students make lists of characters and outlines of each plot. Then they improvise and record appropriate dialogue to tell each story.	Teacher-made rubric
	b	Students improvise scenes based on research and study of the "Underground Railroad," or other historical events.	Class discussion
2	a,b	Students enact stories from classroom literature utilizing a variety of emotions.	Teacher observation
	b	Students pantomime improvisatory scenes using a variety of musical selections to stimulate emotional creativity (e.g., Beethoven, Gershwin, mariachi, ragtime). When they first hear a selection of music, they improvise corresponding movements. They then use the movements they have invented to inspire characters, emotions, and situations to act out to the music.	Participation checklist
3	a, c	Students devise simple set designs for a play through cooperative teams. Create first drawings of the set and finally a three-dimensional model.	Self-assessment
	b	Students are able to draw or identify the three basic stage types (proscenium, thrust, and arena).	Test
	c	After viewing a play or film (animated or live action), students identify how sound and visual elements are used to establish mood and setting.	Class discussion
4	a	Students draw a chart of the stage floor with each area labeled.	Checklist
	a	Students take turns directing one another to move to different stage areas. They can direct one another to move with different speeds, at different levels (high, middle, or low), with various emotions or attitudes, and different styles of movement (crawling, hopping, dancing, waddling, etc.).	Teacher observation

Theatre, Grades 3-4

5	b	<p>After observing students in a small group activity (such as rehearsing and performing a short scene or playing a game), the teacher identifies and praises students who show an ability to share, to compromise, to accept other students' ideas, and to use time wisely without wasting it.</p> <p>Students are divided into groups. Each group has fifteen seconds to agree on how to present a pantomime of a machine in action (e.g., a telephone, a car, a blender, a clock). Each student has to participate in some part of the machine. Groups who fail to have their machines ready on time fail to gain points in this game. Rather than machines, the object might be to put together any system of interrelated parts (e.g. the Solar System, the Water Cycle, the process of photosynthesis, the continents), and the time limit could be extended for longer, if necessary.</p>	<p>Teacher observation and discussion</p> <p>Teacher observation</p>
	c	<p>Using a list of human emotions, students demonstrate body language and facial expressions that communicate appropriate feelings. This may be done with an entire class at once, or the students may take individual turns. As the teacher calls out each emotion, the student(s) must immediately create a pose that reflects that emotion.</p>	<p>Teacher observation and discussion</p>
	d	<p>Students are divided into groups with one "director" in charge of each group's performance. Each group is assigned a scene from history (e.g. Columbus's audience with Ferdinand and Isabella) to dramatize. They plan collaboratively on how to present it, but the "director" makes all final decisions.</p>	<p>Teacher observation</p>
	a	<p>Students design a performance rubric for evaluation of characterization, vocal volume, diction, pacing, gesture, and movement.</p>	<p>Project grade</p>
	b	<p>After attending a play, students compare and contrast live theatre to seeing a movie and discuss how it made them feel.</p>	<p>Discussion</p>
	c	<p>Students draw a costume appropriate for a character in a story. They must explain and justify color, design, and material choices based on knowledge of the character.</p>	<p>Project grade</p>
	d	<p>Students observe a dramatic skit and list two positive comments and two suggestions for improvement. They must justify their comments, explaining why they liked certain elements.</p>	<p>Checklist</p>

**Theatre, Grades 3-4**

6	e	Students attend a live theatrical performance and a talk-back where actors (as themselves) interact with students.	Discussion
	a	Through creative improvisation, students re-enact a historic scene, such as when Rosa Parks refuses to give up her seat on a bus.	Participation checklist
	b	Students view samples of early animation such as Disney's <i>Snow White</i> , and the most recent innovation in computer animation, such as Disney's <i>Monster's Inc.</i> , and discuss the differences.  After viewing a movie or a scene from a movie containing some examples of special effects, students discuss how those effects (music, sound effects, computer imagery) did or did not increase their involvement with a specific work of art.	Discussion  Discussion
7	a	Students listen to "trickster" stories from different cultures such as the Native American Iktomi tales, the African Anansi folktales, and/or the stories of Brer Rabbit. Act out different stories and discuss the differences and similarities between them.	Participation Discussion
	b	After learning about various styles of Asian theatre (e.g., Japanese Noh plays or Kabuki plays, Bunraku puppet plays, or Indonesian shadow puppet plays), students create their own version of Bunraku or shadow puppets, or use the stylized acting of Kabuki drama to act out a fairy tale in an Asian setting such as <i>Lon Po Po</i> or <i>Nightingale</i> .	Teacher or student-made rubric measuring participation and the presence of certain prescribed criteria unique to the particular style of drama
8	a	After viewing a live or filmed performance, students identify how it made them feel. The teacher leads a discussion to help students understand what images or dramatic elements contributed to that feeling.	Discussion
	b	Students conduct a poll of other students or adults to determine what their favorite cartoon or funny movie may be. Students then create a graph to display the results of this poll. In class, they discuss reasons for the relative popularity of certain films or cartoons.	Evaluation of graph Class discussion
9	a	Students create a script from a selected newspaper headline or classified ad and perform.	Peer assessment
	b	After discussing proper theatre etiquette, students list the do's and don'ts of theatre behavior.	Written assignment

**Theatre, Grades 3-4**

	c	Students conduct a survey of media preferences (newspaper, Internet, TV, radio, video, video games) among family and friends to determine any patterns. The teacher leads a discussion on “What implications do the results have?” (e.g., targeting audiences, communication, values, commercialism, trend-setting).	Project grade Discussion
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# THEATRE

## MIDDLE SCHOOL INTRODUCTION

Students in middle school think conceptually and explore the notions of cause and effect, time, comparison, and other complex ideas. They develop the logical structures that explain their physical experiences and initiate the capability of abstract problem solving, yet do not consider all of the logically possible outcomes.

Students in Grades 5-8 begin to develop theatre literacy. In theatre, the artist creates an imagined world; it is the role of theatre artists to lead the audience into this visual, aural, and oral world. It is important that students learn to see the created world of theatre through the eyes of the playwright, actor, designer, and director. Through active creation of theatre, students learn to understand artistic choices and to critique dramatic works. Students play a larger role in the planning and evaluation of their work. The emphasis is on helping students use drama with more facility and productivity in daily living and, as a participant or viewer, to incorporate drama into their lives.

Theatre becomes a part of the student's experience of life as a whole. With greater emphasis on reading, writing, and performing scripts, students begin to create plays based on peer issues, concerns, and interests using improvisation and collaboration. Likewise, they are introduced to plays and experiences that reach beyond their communities to national, international, and historically representative themes. Students come to perceive theatre as a means of pleasure, communication, and learning.

This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for levels I-II and levels III-IV middle school students in the following:

Middle School Theatre  
Arts Integrated in the Middle School Classroom

## **THEATRE**

### **MIDDLE SCHOOL LEVEL I - II**

#### **DESCRIPTION OF PROGRAM OF STUDY:**

This program of study is to be used in designing theatre curriculum for Level I and II middle school students. It is intended to stimulate and develop unique intellectual and creative abilities of each student through learning and practicing basic theatre concepts. Through an applied emphasis in this course, the student will gain greater knowledge of self and others and will begin to develop an appreciation of theatre as an art form. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for level I-II middle school students in the following:

Middle School Theatre  
Arts Integrated in the Middle School Classroom

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

## **THEATRE**

### **MIDDLE SCHOOL LEVEL I – II**

#### **CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

#### **COMPETENCIES and Suggested Teaching Objectives:**

- 1. Know and understand the creation of improvisations and scripted scenes based on personal experience, heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Recognize the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.
  - b. Demonstrate an understanding of text, subtext, and context.
  - c. Demonstrate how improvised dialogue and scenes are used to tell stories and create characters based on history, culture, literature, and everyday situations.
  - d. Apply logical sequencing of events.
  
- 2. Develop basic acting skills required to interact in improvised or scripted scenes. (CP)**
  - a. Develop vocal, movement, and pantomime skills (external) to express the inner (internal) life of the character through improvisation and the rehearsal.
  - b. Understand the role of conflict and emotions in dramatic situations.
  
- 3. Design by developing environments for improvised and scripted scenes. (CP, HC, C, A)**
  - a. Participate in making artistic choices in a small group.
  - b. Specify how technical theatre elements of sound, props, lighting, makeup, costumes, scenery, and stage management are used to communicate locale, mood, and characterization in scripted formal and scripted or improvised informal productions.

- 4. Direct by organizing rehearsals for improvised and scripted scenes. (CP, C)**
  - a. Use dramatic elements to stage a play.
  - b. Use rehearsal time effectively to brainstorm, experiment, plan, and rehearse.
  - c. Demonstrate the use of blocking stage areas, levels, and actor's position (e.g., full front, quarter, profile, and full back) in dramatic scenes.
  - d. Discern characters' perceived thought processes during dramatic scenes.
  - e. Recognize ways to "physicalize" characters' thought processes.
  
- 5. Know that individual experiences play a role in constructing meaning from classroom dramatization and from theatre, film, television, and electronic media productions. (A, CA)**
  - a. Communicate thoughts and emotions evoked by performance.
  - b. Correlate personal experiences to stage and film experiences.
  - c. Deduce lessons that theatre teaches to actors and audience members.
  - d. Create alternative characters, settings, or events after viewing or participating in a performance.
  
- 6. Develop methods to apply discoveries from research to support classroom dramatizations. (HC, CA)**
  - a. Recognize how plays represent the time periods in which they are set.
  - b. Differentiate between low, middle, and high comedy.
  
- 7. Recognize theatre as an important tool to assist in understanding cultures, times, and places. (HC, CA)**
  - a. Identify and differentiate theatre and film traditions from cultures, times, and places.
  - b. Examine different types of early American theatre (e.g., melodrama, musical theatre).
  
- 8. Study theatre and theatre artists in order to appreciate diverse meanings and values of works of art. (A, CA)**
  - a. Understand the notion of empathy and aesthetics.
  - b. Value the role of beauty in theatrical productions.
  - c. Use articulated criteria to describe and evaluate the effectiveness of artistic choices found in dramatic performances.

**9. Determine relationships between theatre, other arts, other subject areas, and everyday life. (CA, C)**

- a. Know skills necessary to pursue opportunities in theatre, film, television, and electronic media.
- b. Determine the value of collaboration in creating a theatrical production.
- c. Utilize theatrical skills to dramatize events/concepts from other subject areas.
- d. Know that theatre can synthesize all the arts.
- e. Analyze ways in which theatre, television, and film mirror daily life.

Theatre, Middle School Levels I - II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b	Students work in small groups and demonstrate understanding of structural elements of plot (e.g., setting, rising action, crisis, falling action) by creating scripts based on life experiences (e.g., trip to the mall, football/cheerleader practice, prom).	Teacher-made rubric
	c	Students perform improvised scenes or monologues that illustrate influence of significant historical figures (e.g., Lee's surrender to Grant, Lincoln, Truman, John F. Kennedy).	Teacher-made rubric
	d	Students outline the events in a well-known fairy tale or story, according to the stages of plot sequence (structural elements).	Written work
2	a	Students create a character "biography" by choosing a character from a play and developing a history and future of him/her.	Written work
	b	Students perform in improvisations based on conflicts and emotions observed from experience (e.g., being grounded by parents, being bullied).	Teacher-made rubric
3	a,b	Students work in cooperative groups and use available resources to make creative decisions and construct the technical elements needed in an outer space or "fantasy" skit.	Project Grade
4	a,b	Students identify the dramatic elements in a familiar children's story and adapt it for the stage (e.g., Hansel and Gretel, Three Billy Goats Gruff).	Project Grade
	c	Students select a scene from a play and plan blocking for the available stage area (e.g., classroom presentation area, outside the building, in the school theatre).	Teacher-made rubric
	d	Students attend a live performance and discuss the motivation of the characters in the play.	Discussion
	e	Students demonstrate a character's inner feelings through facial expression and body language.	Demonstration
5	a	Students participate in group discussion of empathetic responses (e.g., laughter, sadness, anger) and meanings gleaned from a live or taped performance.	Oral response

**Theatre, Middle School Levels I - II**

	b	Students create scripts based on real life experiences (e.g., my worst/best day, summer vacation, hobbies).	Teacher Observation
	c	Students identify several plays containing morals and analyze ways in which the lessons were presented.	Discussion
	d	Students perform scenes from a well-known play setting the characters and events in a different time period (e.g., Romeo and Juliet in the Blue Ridge Mountains in the 1940's).	Teacher-made rubric
6	a	Students adapt a favorite TV show to a different time and report on the changes required.	Written report
	b	Students create mini-scenes depicting each of the three types of comedy.	Demonstration Performance
7	a	Students view film/plays from other countries, compare and contrast cultural influences.	Discussion
	b	Students work in cooperative groups, create mini-scripts and perform them in the styles of early American theater.	Oral response
8	a,b	After viewing a theatrical performance, students discuss human qualities which cause emotional response to theatrical performances (e.g., empathy, identification).	Discussion
	c	Working in small groups, students create a list of effective and ineffective artistic choices (e.g., setting, mood, character development).	Discussion Written work
9	a	Students select a specific theatrical career and write a job description.	Written work
	b	Students stage a production with separate groups working on the different components (e.g., set design, costumes, make-up) to form a cohesive whole.	Demonstration
	c	Students improvise a scene based on a current news event.	Teacher-made rubric
	d	Students stage a production incorporating the other art forms.	Teacher-made rubric

## THEATRE MIDDLE SCHOOL LEVELS III - IV

### DESCRIPTION OF PROGRAM OF STUDY:

This program of study is to be used in designing theatre curriculum for Level III and IV middle school students. It is intended to continue and broaden the exploration of theatre concepts presented in Middle School Levels I - II. This course emphasizes guided creative practice.

As with all disciplines, a well-rounded education in theatre includes a range of educational processes. The middle school program emphasizes guided creative practice that is to be incorporated into the curriculum to achieve an increased intelligence spectrum for learner outcome. This program of study is designed to continue and broaden the exploration of theatre concepts presented in Middle School Level I -II.

This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for levels III-IV middle school students in the following:

Middle School Theatre  
Arts Integrated in the Middle School classroom

The five major strands of study in the theatre discipline are: Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

## THEATRE MIDDLE SCHOOL LEVEL III - IV

### CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

### COMPETENCIES and Suggested Teaching Objectives:

- 1. Create scripts through the process of improvisation leading to scripted scenes based on personal experiences, heritage, imagination, literature, and history, (CP, HC, C)**
  - a. Create characters, environments, and actions (individually and in groups) that create tension and suspense.
  - b. Collaborate in small groups to refine original scripts and justify writing choices.
  - c. Identify dramatic elements within a script using the vocabulary of theatre.
  - d. Develop scripts from literary sources, personal experiences, or historical events.
  
- 2. Develop acting skills to portray characters that interact in improvised and scripted scenes. (CP)**
  - a. Analyze descriptions, dialogue, and actions to discover, articulate, and justify character motivation.
  - b. Invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people.
  - c. Interact as an invented character in improvised and scripted scenes.
  - d. Practice actors' techniques for physical (posture and energy) and vocal conditioning (voice warm-up, diction, and projection).
  - e. Simulate and/or participate in the audition process.
  
- 3. Design by developing environments through interpretation of improvised and scripted scenes. (CP, HC, C, A)**
  - a. Know the functions and interrelated nature of scenery, props, lighting, sound, costumes, and makeup in creating an environment appropriate for any given play.
  - b. Practice the roles and responsibilities of the production staff.
  - c. Develop technical sound effects to enhance the meaning of a play.
  - d. Understand theatre spaces and the different requirements for technical elements.

- 4. Direct by organizing rehearsals for improvised and scripted scenes. (CP, C)**
  - a. Know the responsibilities of the director in planning visual and aural elements and in rehearsing improvised and scripted scenes.
  - b. Recognize the steps of the directing process from play selection to production.
  
- 5. Understand and identify individual and universal meanings perceived from forms of theatre (classroom dramatizations, theatre, film, television, and electronic media productions). (A, CA)**
  - a. Articulate and support individual and universal meanings constructed from dramatic performances.
  - b. Analyze the use of figurative language and imagery in dramatic texts.
  - c. Know the relationship of plot, conflict, and theme in a play.
  
- 6. Synthesize discoveries from research in the creation of classroom dramatizations. (CA, CP)**
  - a. Apply research from print and non-print sources to script writing, acting, designing, and directing choices.
  - b. Identify technical theatre requirements for a selected script.
  - c. Demonstrate knowledge of legal issues regarding the use of others' ideas.
  
- 7. Recognize that theatre can communicate the artistic and social values and accomplishments cultures, times, and places. (HC, CA)**
  - a. Analyze the social impact of historical and cultural events on theatre.
  - b. Know that works of theatre from other cultures, times, and places convey universal characters and situations.
  - c. Know various theatre styles throughout other cultures, times, and places.
  - d. Practice positive audience etiquette.
  - e. Explain how culture affects the content and production values of dramatic performances (7<sup>th</sup> Grade; non-Western theatre history, 8<sup>th</sup> Grade; American theatre history).
  
- 8. Study theatre and theatre artists in order to respond knowledgably to creative products. (A, CA)**
  - a. Understand criteria necessary to review a theatrical production.
  - b. Understand how theatre evokes a range of responses and thoughts from an audience.
  - c. Describe and evaluate the effectiveness of students' contributions (as playwrights, actors, designers, and directors) of developing improvised and scripted scenes.

- 9. Know that relationships exist between theatre, other arts, other subject areas, and everyday life. (CA, C)**
- a. Demonstrate the ability to use theatre skills to present content or concepts in other subject areas or everyday life.
  - b. Integrate other art forms into dramatic presentations.
  - c. Utilize acting skills in delivering an oral presentation in other subject areas.
  - d. Know how technology has affected theatre throughout history.
  - e. Research the education and training required for theatre careers.

Theatre, Middle School Level III – IV

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b	Students work in collaborative groups and create scenes drawing on personal background and/or culture, such as a past experience, event from heritage, or community (e.g., cleaning up a highway section, ethnic celebrations).	Teacher observation Teacher-made rubric
	c	After viewing a live or taped play, students distinguish structural elements (e.g., dialogue, scene breaks, Act breaks, character goals, character obstacles).	Teacher-guided discussion
	d	Students select an event of historic significance (e.g., signing the Declaration of Independence) and refine and record dialogue and action.	Teacher observation Template
2	a	Students interact as invented characters from improvised or actual characters from scripted scenes (e.g., invented: coach and player about practice, teacher and student about grades; actual: any scene from a published script).	Teacher observation Teacher-made rubric
	b	After observing people in a public setting, students use observed attributes to form a composite character in an improvised scene (e.g., at the mall, a sporting event, a dance).	Teacher-made rubric
	c	Students perform character-based improvisations in scenes or monologues to enhance meaning (e.g., have an improvised character portray an established role from a scene or monologue of a published play).	Teacher observation Teacher-made rubric
	d	Students utilize sensory recall, concentration, breath control, diction, body alignment, and control of body parts in scripted or improvised scenes (e.g., use proper physical and vocal deportment).	Teacher-guided practice Teacher observation
	e	Students perform monologues in mock interview situations (e.g., employer-prospective employee, father-daughter's new boy friend).	Teacher-made rubric
3	a,b	Students work in cooperative teams and examine/construct visual elements needed in a scene, fairy tale, or short story.	Teacher observation Teacher-made rubric
	c	Students select music and sound effects for an improvised or scripted scene.	Teacher observation

Theatre, Middle School Level III – IV

4	d	Students select and create space specific scenery, properties, lighting, and sound for a scripted or improvised scene.	Teacher observation
	a	Students work in small groups and plan scenery, lights, costumes, and sound and rehearse scripted and improvised scenes.	Teacher-guided practice Teacher-made rubric
5	b	Students organize rehearsals for improvised and scripted scenes (e.g., day to day schedule, projected date for knowing lines, performance date).	Teacher observation
	a	Students discuss the choices made in presenting a scene (e.g., setting, movement, costumes).	Teacher observation
	b	Students define and explain use of words and word choice in a given scene (e.g., denotation and connotation, use of slang, regionalisms).	Teacher-made rubric
6	c	After viewing a live or taped play, students identify structural elements (e.g., plot-setting, rising action, crisis falling action; conflict-goals versus obstacles; theme-main idea, central concept).	Teacher-guided discussion
	a,b	Students work in cooperative groups and make decisions about production methods of a scene(s).	Teacher-made rubric Teacher observation
	c	Students identify the skills, knowledge, and discipline used to build theatre professionals' careers (e.g., actor training, artistic direction, design, playwriting).	Teacher-guided discussion
7	a	After viewing scenes/plays by Mississippi playwrights, students identify possible historical elements (e.g., political, social, regional).	Teacher observation
	b	After examining one era of American history (e.g., World War I, World War II), students look at a play or plays, and write a report on the era's possible influence on theatre.	Teacher observation
	c	Students read scenes from different cultures and time periods and compare/contrast similarities in content or plot in a written report (e.g., character relationships, character situation, plot structure).	Teacher-made rubric
	d	Students view plays and exhibit appropriate social behavior.	Teacher observation

Theatre, Middle School Level III – IV

	e	7 <sup>th</sup> Grade Students - Examine culture specific social, political, and universal themes in world theatre (e.g., Henrik Ibsen, August Strindberg, Bertolt Brecht, George Bernard Shaw, William Shakespeare). 8 <sup>th</sup> Grade Students - Examine culture specific social, political, and universal themes in American theatre (e.g., Tennessee Williams, Arthur Miller, Lanford Wilson, Lillian Hellman, S.N. Berman).	Teacher-made test
8	a	Students work in cooperative groups and construct a criteria list to critique plays.	Teacher-made rubric Teacher observation
	b	After viewing a taped play, students write responses to its emotional content and effect (e.g., pathos, humor).	Teacher template
	c	Students work in small groups and discuss the effectiveness of student-led classroom dramatizations of scripted scenes (e.g., setting, costumes, actor movement, text interpretation).	Teacher-guided discussion Teacher observation
9	a	Students perform a scripted scene from a current textbook for an English class.	Teacher-guided practice
	a	Students role play historical figures for a social studies class through improvised scenes or monologues.	Teacher observation
	b	Students perform an improvised or scripted scene with percussion and music, an improvised or scripted scene utilizing visual arts in design, and an improvised or scripted scene with dance.	Teacher-guided practice Teacher observation
	c	Students role-play historical figures in reports on theatre history.	Teacher observation
	d	After examining technology education clusters, students determine their effect on theatre (e.g., manufacturing, electrical, desktop publishing, Internet).	Teacher-guided discussion Teacher-made test
	e	Students listen to a live or taped theatre professional talking about his/her career.	Teacher-guided discussion

# THEATRE

## HIGH SCHOOL INTRODUCTION

High school students' cognitive structures are like those of an adult. The ability to problem solve in systematic ways is supported by the ability to reason conceptually, understand methodology, and formulate hypotheses. Theoretical reasoning skills support thought about possibilities and abstractions such as "justice."

Students in grades 9-12 learn to view and construct dramatic works as metaphorical visions of life that embrace connotative meanings, juxtaposition, ambiguity, and varied interpretations. By creating, performing, analyzing, and critiquing dramatic performances, students develop a deeper understanding and acceptance of personal issues and a broader world-view that includes international issues. Since theatre in all its forms reflects and affects life, students should learn about representative dramatic texts and performances, the places of that work and those events in history, as well as the impact of those events on the past and present. In addition, students continue to make connections between what they learn in theatre arts with other curricular areas.

At this level, students' interests and abilities in theatre arts vary widely and will determine the direction pursued by each student. Courses include opportunities for the development of original work, designs and performances in informal and formal theatre settings. Important aspects of the program are acting, directing, playwriting, designing and producing in all areas of theatrical presentation, including the accompanying aspects of arts management and arts organization.

The high school theatre framework is divided into different programs of study that can be used to develop curriculum for a variety of courses listed in the *Approved Courses for the Secondary Schools of Mississippi*. In order to accommodate the variety of scheduling formats throughout Mississippi schools, some arts courses are available for 1 or 1/2 credit. Those courses that are offered for 1/2 credit must cover all the competencies in the designated program of study. Those courses earning 1 credit will cover all the competencies, but in greater depth and breadth than the 1/2 credit courses. A listing of these courses and the corresponding program of study to be used in developing curriculum for those courses follows.

### Theatre Course:

Theatre I (Proficient)  
 Theatre II (Proficient)  
 Theatre III (Advanced)  
 Theatre IV (Advanced)  
 (Formerly Advanced Dramatic Techniques)  
 Performing Arts Special Course (Advanced)  
 Theatre Production (Advanced)  
 High Tech Video Production  
 Dramatic Criticism and Performance  
 Oral Interpretation/Readers' Theatre

### Theatre Program of Study:

High School Level I  
 High School Level II  
 High School Level III  
 High School Level IV  
 High School Level IV  
 Theatre Production  
 High Tech Video Production  
 Dramatic Criticism and Performance  
 Oral Interpretation/Readers' Theatre

## **Course Descriptions**

### **THEATRE I, *Proficient* (1/2 or 1 credit)**

based on High School Theatre Level I program of study.

This proficient level course examines the correlation and development of theatre history, structure, literature, acting, production, and criticism. Students will experience the stimulation of creative thinking, problem solving, and goal setting as they build on concepts and skills acquired in the elementary and middle level courses. A heightened sense of responsibility will be developed through individual and cooperative work.

### **THEATRE II, *Proficient* (1/2 or 1 credit)**

based on High School Theatre Level II program of study. Prerequisite: Theatre I.

This proficient level course continues the development of knowledge and skills as students explore the theatrical process as an art form. Building on concepts and skills acquired in the prerequisite course - Theatre I, students continue to increase their knowledge of designing, creating, producing, performing and critiquing original and published works.

### **THEATRE III, *Advanced* (1/2 or 1 credit)**

based on High School Theatre Level III program of study. Prerequisite: Theatre I and II.

Theatre III is designed to enable students who are interested in theatre to continue exploring and perfecting their abilities at a higher level of proficiency than the two prerequisite courses - Theatre I and II. An introduction to the importance of ensemble and the notion of research to inform artistic decisions creates opportunities for exciting collaboration as well as individual creativity.

### **THEATRE IV, *Advanced* (1/2 or 1 credit)**

based on High School Theatre Level IV program of study. Prerequisite: Theatre I, II, and III.

Theatre IV is designed to provide students with a broad-based in-depth learning experience through independent study and increasingly demanding levels of analysis and practical application. Building upon concepts and skills gained in the prerequisite courses - Theatre I, II, and III, students will develop and produce original work and increase their level of expertise with the possible goal of specialized study at the university level and/or entry into a theatre career track.

### **THEATRE PRODUCTION (1/2 or 1 credit)**

based on High School Theatre Production program of study. Prerequisite: Theatre I and II.

Theatre Production accommodates districts that want to offer specialized in-depth instruction in theatre to meet the individual needs of advanced students, working at a sophisticated level, as they pursue specialty areas in dramatic production. Students will apply their knowledge of production, critical analysis, history, and culture, aesthetics, connections among the arts, other content areas, and everyday life in the production of a theatrical work.

**HIGH-TECH VIDEO PRODUCTION** (1/2 or 1 credit)

based on High School Theatre High-Tech Video Production program of study. High-Tech Video Production explores the process of video taping as an art form. Students will concentrate on creating, producing, taping, and critiquing original and published video and film.

**DRAMATIC CRITICISM AND PERFORMANCE** (1/2 or 1 credit)

based on High School Theatre Dramatic Criticism and Performance program of study. Prerequisite: Theatre I and II. Dramatic Criticism and Performance is designed to enable students who are interested in the theatre arts to pursue an in-depth exploration of the interrelationships of aesthetics, criticism, and performance.

**ORAL INTERPRETATION/READERS' THEATRE** (1/2 or 1 credit)

based on High School Theatre Oral Interpretation/Readers' Theatre program of study. Oral Interpretation and Readers' Theatre are designed to provide the student with a concentrated study of the voice as an acting tool, giving students the opportunity to develop their vocal skills through individual and group interpretation and performance. The study of related academic and technical skills will also be applied.

**PERFORMING ARTS SPECIAL COURSE** (1/2 or 1 credit)

based on High School Theatre Level IV program of study. This course accommodates districts that want to offer specialized in-depth instruction in theatre to meet the needs of advanced students participating in a highly specialized area of theatre. Curriculum for this course *must* be based on the competencies in the High School Level IV program of study. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A sample of strategies showing adaptation of the Theatre Level IV program of study to the Performing Arts Special Course is presented after the High school Theatre Level IV program of study.

**THEATRE**  
**HIGH SCHOOL LEVEL I**  
*(Proficient)*

**DESCRIPTION OF PROGRAM OF STUDY:**

Students will recognize theatre as an art form that encompasses all the arts and is representative of life at all levels. They will examine the correlation and development of theatre history, structure, literature, acting, production, and criticism. Students will experience the stimulation of creative thinking, problem solving, and goal setting. A heightened sense of responsibility will be developed through individual and co-operative work. This program of study is to be used in developing theatre curriculum for high school students in the following:

High School Theatre I

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**THEATRE**  
**HIGH SCHOOL LEVEL I**  
*(Proficient)*

**CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

**COMPETENCIES** and Suggested Teaching Objectives:

- 1. Write scripts based on personal experience and heritage, imagination, literature, and history. (CP, HC)**
  - a. Understand the essentials of dramatic structure (plot, character, thought, diction, music, and spectacle).
  - b. Recognize the genres and distinguishing characteristics of drama (tragedy, comedy, melodrama, and mixed forms).
  - c. Understand the organizational processes of script development (cause to effect, basic idea, climactic order, dramatic structure).
  
- 2. Develop and communicate characters through acting in improvisations and informal productions. (CP)**
  - a. Demonstrate techniques to train the mind, body, and voice for performance.
  - b. Analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genre and media.
  - c. Understand the audition process.
  - d. In an ensemble, create and sustain characters that communicate with audiences.
  
- 3. Design and produce environments utilizing elements of technical theatre. (CP, CA, A)**
  - a. Know the duties of the production staff.
  - b. Know the different types of stages and basics of theatre architecture.
  - c. Know the basic properties of and investigate the integral relationships and effects of scenery, props, lights, sound, costumes, and makeup to a production.
  - d. Acquire and employ a vocabulary of technical theatre terms.

- 4. Direct by organizing and conducting rehearsals for formal and informal productions. (CP, C)**
  - a. Know the responsibilities of a director.
  - b. Understand the directing process.
  - c. Effectively communicate directorial choices to a small ensemble for improvised or scripted scenes.
  
- 5. Understand the impact of personal experience and construct meaning from classroom dramatizations and from theatre, film, television, and electronic media productions. (CA, A)**
  - a. Analyze how personal experience influences an individual's interpretation.
  - b. Understand and apply criteria for evaluating theatre.
  
- 6. Know how to apply discoveries to support classroom dramatizations through research. (HC, CA, C)**
  - a. Understand the origin of theatre.
  - b. Understand that storytelling serves as a foundation for early performance experience.
  - c. Understand the requirements and artistic considerations inherent in the production of theatrical performance.
  
- 7. Study context by analyzing the role of theatre, film, television, and electronic media in other cultures, times, and places. (CA, HC, C)**
  - a. Recognize major developments in theatre history of particular cultures.
  - b. Analyze the effects of social, moral, and cultural practices of various cultures, times, and places on theatre.
  - c. Compare how similar themes are treated from various cultures, times, and places and how theatre can reveal universal concepts.
  - d. Appreciate the effect of the cultural experience on individual dramatic work.
  
- 8. Express meaning and value as a response to works of theatre and theatre artists on the basis of aesthetics. (CA, A)**
  - a. Understand and appreciate the relationship between individual philosophy and the production of theatre and theatre-derived media.
  - b. Interpret the meaning and value of a dramatic work.

- 9. Understand connections between content in theatrical experiences and other art disciplines, subject areas, and everyday life. (HC, CA, C)**
- a. Understand the basic nature, materials, elements, and means of communicating in theatre, dramatic media, musical theatre, dance, music, and the visual arts.
  - b. Know professional standards for theatre professionals.
  - c. Understand that theatre is a synthesis of all the arts.

High School Theatre I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students read and discuss excerpts from Aristotle's <i>Poetics</i> . Discuss content and definitions pertaining to dramatic structure.	Discussion Participation checklist
	b	Students explain rationale for categorizing selected films and/or plays into differing types of dramatic genre (comedy, tragedy, melodrama, mixed form).	Discussion Participation checklist
	c	Students adapt a classic fairy tale into a script utilizing organizational processes of script development such as cause to effect, basic idea, climactic order, and/or dramatic structure.	Written work Rubric
		Students collaborate to improvise a suitable ending after hearing or reading only the first part of a scene from a story or play.	Teacher observation
2	a	Students learn and practice vocal and physical warm-ups (e.g., tongue twisters, exercises for breath and volume control, isolated movements and stretches of individual body parts).	Test
		Students develop vocal and movement techniques to portray character, thought, and feeling.	Teacher observation Peer evaluation
		Students practice concentration and cooperation exercises (e.g., mirror reflections with a partner, changing something about your appearance and/or environment and others having to guess change, trust-falls).	Teacher observation
	b	Students write a character analysis while playing or studying a play. It should include external characteristics (physical description, occupation, physical quirks, habits) and external characteristics (personality, mentality, fears, desires, moral standards, personal goals, motivation, etc.).	Rubric
	a,b	Students choose a one-minute monologue to present and perform in class. Use constructive feedback from teacher and classmates to modify performance.	Rubric created by teacher and students
	c	Students conduct a mock audition with classmates alternating the roles of director and auditionees. Develop an audition sheet containing the information that will be needed for production.	Teacher observation Participation, written work

High School Theatre I

3	d	Students participate in a very short play or scene with the goal of communicating a particular feeling or emotion to the audience. Discuss the level of communication and perceived results.	Performance rubric Discussion
	a,c,d	Students work on a selected technical aspect of an informal performance (e.g., designing sound or lighting effects, building props or scenery, coordinating costumes and makeup). Communicate about your area, using appropriate vocabulary, in a true or mock production meeting setting.	Teacher observation Rubric measuring level of involvement and quality of work
	b	Students draw simple diagrams of basic stage arrangements (e.g., proscenium, thrust, arena). Extend this activity by having students set up classroom utilizing these floor arrangements for an informal performance.	Graded diagram Participation checklist
	c,d	Students create a rendering for a set design(s) for a play being studied. Extend the activity by building a 3-D model. Discuss relationship of design to dramatic action, playwright's intent, etc.	Project grade Discussion
4	c,d	Students create a rendering for a costume design(s) for a play being studied. Extend the activity by having student obtain samples of fabric from a fabric store for the costume. Discuss relationship of design to dramatic action, playwright's intent, etc.	Project grade Discussion
	a	Students interview a director on the topic of his/her responsibilities. Extend an invitation to speak to class.	Written work, preparatory interview questions and final observations
	b	Students direct partner in short scene. Include direction in character work, blocking, floor plan, etc.	Teacher observation Checklist of tasks completed
5	c	Students role-play a director speaking to cast and/or crew (class) at some selected point in the directorial process (first read-through, blocking rehearsal, production meeting, opening night, addressing some problem or conflict, etc.). Focus on clear and specific communication and appropriate vocabulary.	Rubric
	a	Students analyze their level of empathy for a character in a live or recorded play. Students discuss the reasons why they identify or do not identify with the character based on personal experience.	Class discussion Test or report

High School Theatre I

5	b	Students watch a live performance of a play and write a critique of the production, commenting on artistic and technical aspects.	Rubric
	b	Students demonstrate personal progress through the creation and use of a log of commentary and analysis of theatre and other media.	Critique of log
6	a	Students research and write or dramatize a report on theories of the origin of theatre.	Rubric
	b	Students memorize a short story (e.g., a fairy tale, fable, or tall tale) and deliver an animated oral presentation of the story. Consider a trip to an elementary school for a period of storytelling.	Rubric
	c	In small groups, students plan and stage an informal production based on a researched topic such as a historical event or a scientific process.	Teacher observation Rubric measuring quality of production and level of knowledge of topic
7	a,b	In small groups, students research and prepare an informal dramatic presentation on a specific era, country, style, genre, or artist in theatre history (e.g., ancient Greek theatre, Italian commedia dell'arte, Japanese Kabuki drama, Shakespeare), emphasizing the cultural values associated with the topic.	Rubric awarding a group grade
	c	Students compare and contrast folktales of various cultures (e.g., African, Native American, Greek myths). Discuss universal themes inherent in these stories.	Discussion
	d	Students view a video (the program <i>Actor's Studio</i> on the Bravo television station is an excellent source) of a professional actor discussing influences on his/her craft. Discuss points pertinent to his/her individual and/or cultural experience.	Discussion
8	a	Students write a short script that expresses a personal philosophical belief through the dialogue and action of the characters.	Rubric
	a	Students read and discuss a play dealing with an issue of social criticism such as <i>A Raisin in the Sun</i> or <i>The Diary of Anne Frank</i> . Comment (either informally or in the context of an oral or written report) on the writer's social philosophy and express their and your feelings on the issue.	Class discussion Rubric to grade oral or written report

**High School Theatre I**

8	b	Students present an oral or written analysis of a play that has been read or seen. Point out strengths and weakness and interpret the intentions of the theatre artists involved and the impact on the audience for which it was written as contrasted with today's audience.	Teacher-made rubric
9	a,b	Students interview a professional in theatre or a field related to theatre (e.g., theatre management personnel, professional actor, storyteller, puppeteer, costume designer, TV news reporter or cameraman, hair stylist) and find out what steps and experience are vital to that field.	Checklist
	c	Students choose an art form other than acting and apply it to the interpretation of a play or story. For example, write a song, choreograph a dance, draw a plan for scenery or costumes, build a significant prop, etc.	Rubric

## THEATRE HIGH SCHOOL LEVEL II

### DESCRIPTION OF PROGRAM OF STUDY:

This course continues to explore the theatrical process as an art form. Students will have the opportunity to build on skills learned in Level I. Students will concentrate on designing, creating, producing, performing, and critiquing from original and published works. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for high school students in the following:

#### Theatre II

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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**THEATRE**  
**HIGH SCHOOL LEVEL II**  
*(Proficient)*

**CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (C/A)*  
*Aesthetics (A)*

**COMPETENCIES** and Suggested Teaching Objectives:

**1. Create scripts through improvising, writing, and refining scripts based on personal experience, heritage, imagination, literature, and history. (CP, HC)**

- a. Understand terms of plot structure (exposition, rising action, complication, climax, falling action, and denouement).
- b. Know the evolution of play structure from Greek to contemporary drama.
- c. Collaborate with actors to refine scripts so that story and meaning are conveyed to an audience.

**2. Develop, communicate, and sustain characters through acting in improvisations, formal, and informal productions. (CP)**

- a. Understand the physiology of the body and vocal production.
- b. Develop grace and physical coordination.
- c. Understand improvisation as an approach to developing character in scripted materials.
- d. Demonstrate an understanding of the audition process from the perspective of an actor.
- e. Demonstrate classical and contemporary acting techniques and methods.

**3. Design and produce environments through investigation and analysis of artistic interpretations. (CP, HC, A)**

- a. Analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.
- b. Develop designs that use visual and aural elements to convey environments that support the text.
- c. Develop technical skills to design and create scenery, props, lighting, sound, costumes, and make-up that support the text.
- d. Apply technical skills to collaboratively support formal and informal productions.
- e. Demonstrate safe use of tools used in technical theatre (e.g. light and soundboards, lighting instruments, power tools, sewing machine).
- f. Design coherent stage management, promotional, and business plans.

- 4. Direct by interpreting dramatic texts, and organizing and conducting rehearsals for formal and informal productions. (CP, C)**
  - a. Comprehend the role of the director through expansion of theatre literacy.
  - b. Understand the role of cooperation in production strategies for formal and informal productions.
  - c. Develop multiple interpretations and visual and aural production choices for scripts and production ideas and choose those that are most interesting
  - d. Justify selections of text, interpretation, and visual and aural artistic choices.
  
- 5. Respect and value the role that individual experience plays in classroom dramatizations and from theatre, film, television, and electronic media productions. (CA, A)**
  - a. Understand and develop skills to critique dramatic performance, using established criteria.
  - b. Understand how interpretation can shape dramatic work.
  - c. Demonstrate acceptable methods of delivering and receiving constructive criticism.
  
- 6. Know how to apply discoveries to support classroom dramatizations through research. (HC, CA, C)**
  - a. Expand knowledge of theatre history through dramatic literature.
  - b. Know the historical and cultural sources of various theatre experiences (e.g., tragedy, comedy, farce, musical theatre).
  - c. Understand the influence of culture and history on a production.
  - d. Identify and research cultural, historical, and symbolic clues in dramatic texts and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.
  
- 7. Understand context and express meaning by analyzing the role of theatre, film, television, and electronic media in other cultures, times, and places. (CA, HC, C)**
  - a. Understand that theatre employs similar themes from various cultures and historical periods that can reveal universal concepts.
  - b. Expand knowledge of theatre history, recognizing styles of theatre productions and representative theatre artists.
  - c. Relate historical and cultural perspectives (social, political, artistic, religious) to dramatic literature and production from various cultures, times, and places.

**8. Know ways that theatre elements are employed to produce an aesthetic response. (CA, A)**

- a. Analyze individual reactions to theatre experiences.
- b. Understand the creative process.
- c. Determine factors that influence perception of meaning and value in theatrical experiences.

**9. Apply connections between content in theatrical experiences and other art disciplines, subjects, and everyday life. (C, CA)**

- a. Understand how skills acquired in theatre may be applied to other content areas.
- b. Understand how skills in other arts disciplines, subjects and everyday life can enhance theatre.
- c. Integrate several arts media in informal presentations.

## High School Theatre II

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a	Students read a play in small groups and discuss where the following elements can be identified: Beginning including exposition, point of attack, inciting incident, major dramatic question; Middle including complication, discovery, crisis; End including denouement, resolution.	Teacher-guided Discussion
	b	Students identify, research, and compare/contrast historical and cultural texts for symbols and dramatic devices that reveal aspects of the era and region.	Student written report Teacher-made rubric
	c	Students create imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed.	Teacher-made rubric Teacher observation
2	a	Students study and describe skeletal structures and musculature used to physically and vocally create a character.	Teacher-made rubric Teacher observation
	a,c	Students exhibit physical deportment (walking, sitting, standing, etc.) that is specific to a character being studied in a play or a person that has been observed in real life.	Teacher-made rubric
	c	Students perform improvisations based on dramatic situations in selected scripted scenes.	Teacher observation
	a,c	Students observe a person and physically recreate that person conveying character and situation. Utilize recreations as a basis for character development in an improvised or scripted scene work.	Teacher observation Self-assessment via video documentation
	d	Students execute a formal in-class presentation of a brief, prepared, published audition monologue using an established format (e.g., entering the audition space, stating name and/or number, stating the character-playwright-play, monologue performance, leaving the audition space).	Teacher observation Teacher-made rubric
	e	After viewing segments of live theatre or film demonstrating a variety of acting techniques and methods, students discuss differences in acting approach and style.	Discussion
	a,d	Students set a classical play in a different time period, culture or locale. In small groups, present original design work (e.g., set, costume, makeup). Determine the impact on design and defend choices with regards to changes made.	Project grade Teacher/student rubric

**High School Theatre II**

4	b,c	Students study the physical and/or chemical properties of the technical aspects of theatre (e.g., non-colored and colored light, electricity, paint, makeup). Describe the effects these properties have on setting, mood, and dramatic content of scripted scene(s).	Teacher-made rubric Student paper/oral report/demonstration
	e	Students establish a safety checklist. Safely create functional scenery, properties, lighting, sound, costumes, and makeup for formal or informal productions.	Teacher checklist Teacher observation Participation checklist
	a	Students read scripts then view live or taped performances of them, identifying directorial choices (e.g., casting, setting, statement of theme).	Student paper/oral report
	b	Working in cooperative groups, students role-play director, lighting designer, set designer, costumer etc., each contributing to the creation of a mock production.	Group written work Presentation
5	c,d	Students produce and develop a short performance piece or video montage of an original poem or monologue supported by music or sound.	Project grade Student rubric
	a	Students construct a checklist of elements required for an effective theatrical production (e.g., consistency in directing/acting, visual appropriateness: scenery, costume, and lighting).	Teacher-guided discussion Written work
	a	Students utilize checklist to critique a live or taped production.	Written critique
	b	Students examine a scripted play and identify themes that could be used as an overall production concept (e.g., social, psychological, cultural, emotional themes).	Teacher-guided discussion Written work
6	c	Students role-play positive and negative methods of delivering and accepting criticism.	Teacher observation
	a,d	Students examine plays (scripted or taped) representative of major historical eras (e.g., Greek, Roman, Middle Ages, Renaissance, Restoration, Commedia dell Arte, 19 <sup>th</sup> Century, Modern, Contemporary) and identify elements that are representative of the era.	Written work
	a,d	Perform selected scenes from historical texts incorporating discoveries (e.g., language, costuming, music, social climate) gleaned from research.	Performance rubric

**High School Theatre II**

7	a,d	Students view musicals from the mid-20 <sup>th</sup> Century, late 20 <sup>th</sup> Century, and 21 <sup>st</sup> Century and compare and contrast.	Teacher observation Teacher-made rubric
	a,d	Working in cooperative groups, students examine and research a specific musical production. Present findings to class in an innovative way.	Group presentation
	b	Students examine a play from a historical era (e.g., Japanese, African, Spanish, Canadian) and identify elements that are representative of the culture.	Written work
8	c	Students perform selected scenes incorporating discoveries.	Teacher observation
	a	Students examine plays and determine the influence of cultural and social climates and performance styles.	Performance rubric
	b	Students examine and identify major historical milestones and determine the impact on the dramatic literature of the period.	Teacher-guided discussion Written work
9	c	Students view a live or taped performance and identify individual likes and dislikes. Students discuss in small groups how he/she arrived at their reaction.	Research Participation checklist
	a,c	Students interview live or view taped interviews of playwright(s) and/or actor(s) and identify elements of the creative process.	Participation checklist
	c	Working in small groups, students brainstorm factors that influence how current generation perceives and derives value from a variety of media, live and electronic. Report back to class.	Discussion
	c	Students generate a list of work performed in producing an informal play and identify areas that are cross-curricular (e.g., scenery design/construction-math, visual arts, directing-management, lighting design-science, costuming-marketing, visual arts, publicity-advertising/marketing, house management-business). Extend this activity by incorporating other arts media (music, dance). Discuss the effect of expanding play through incorporation of these elements.	Written work Teacher-guided discussion

**THEATRE**  
**HIGH SCHOOL LEVEL III**  
*(Advanced)*

**DESCRIPTION OF PROGRAM OF STUDY:**

Theatre III is designed to enable students who are interested in theatre to continue exploring and perfecting their abilities at a higher level of proficiency. An introduction to the importance of ensemble and the notion of research to inform artistic decisions creates opportunities for exciting collaboration as well as individual creativity. This program of study is to be used in developing theatre curriculum for high school students in the following:

High School Theatre III

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

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**THEATRE**  
**HIGH SCHOOL LEVEL III**  
*(Advanced)*

**CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

**COMPETENCIES** and Suggested Teaching Objectives:

- 1. Create scripts with increased technical proficiency through participation in improvisation and scripted scenes based on personal experience, heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Define and refine original scripts through individual writing or ensemble work.
  - b. Comprehend the structures of various styles of drama from different historical periods.
  - c. Investigate and apply the techniques of asides, soliloquies, allegory, symbol, mood, and metaphor to develop characters and plot.
  - d. Create theatre, film, television, or electronic media scripts in a variety of traditional and new forms that include original characters with unique dialogue that motivates action.
  
- 2. Refine acting skills through study of technique and style. (CP)**
  - a. Create and practice an individual physical and vocal warm-up routine.
  - b. Develop and sustain clear-cut, consistent characters from representational and presentational plays.
  - c. Develop awareness of the positive outcomes derived from ensemble work.
  - d. Demonstrate an acting technique of non-Western theatre tradition.
  
- 3. Design and produce by conceptualizing and realizing artistic interpretations for formal and informal productions. (CP, C, A)**
  - a. Develop, with the director, unifying concepts using the technical aspects of theatre, film, television, or electronic media production.
  - b. Provide technical support (e.g., creating or running light or sound cues, building scenery or costumes) for performances.
  - c. Recognize and identify technical needs of a particular dramatic text.
  - d. Refine critical skills used to evaluate technical aspects of theatrical production.
  - e. Expand knowledge and practice safety and efficiency in the use of tools in technical theatre.

- 4. Expand skills necessary to direct formal and informal productions. (CP, C)**
  - a. Plan and implement auditions, rehearsals, and production meetings to achieve desired production goals.
  - b. Exhibit interpersonal skills necessary to lead a cast and crew to develop an aesthetically unified production concept.
  
- 5. Analyze the intentions of the theatre artist in creating classroom dramatizations, theatre, film, television, and electronic media productions . (CA, A)**
  - a. Examine the whole and the parts of a dramatic performance and suggest personal and traditional artistic choices for informal or formal production.
  - b. Monitor progress by updating personal portfolio.
  
- 6. Expand research resource capabilities to support classroom dramatizations and theatre production. (HC, CA)**
  - a. Apply scholarly studies of production designs, technical elements, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions.
  - b. Research the lives and work of theatre professionals (e.g., playwrights, actors, designers).
  - c. Prepare research for a director.
  - d. Develop interpretive skills by reading, researching, viewing, and evaluating a play.
  
- 7. Comprehend the meaning and know the function of specific theatrical conventions and forms in other cultures, times, and places. (CA, HC, C)**
  - a. Compare and contrast the interpretive and expressive conventions of specific cultures or historical periods.
  - b. Compare and contrast traditional and non-traditional art forms.
  - c. Analyze the development of dramatic forms and traditions across cultures and historical periods and explain influences on contemporary theatre and theatre-derived media.
  
- 8. Analyze and derive meaning from works of theatre and theatre artists on the basis of their aesthetic qualities. (CA, A)**
  - a. Develop aesthetic knowledge base that results from understandings of cultural, societal, historical, and artistic theories and products.
  - b. Respond to deliberate attempts to change attitude, style, thought, etc., through art.
  - c. Understand the impact of individual experience and philosophy on the assignment of meaning and value to theatre.

**9. Determine effectiveness and use of creative processes, principles, and techniques of theatre as they relate to other art disciplines, other subjects, and everyday life. (C)**

- a. Demonstrate an understanding of theatre as a collaborative art.
- b. Demonstrate an appreciation for skills crafted in theatre that carry over into other professional areas.
- c. Demonstrate the integration of several arts and/or media in theatre, film, television, or electronic media productions.

High School Theatre III

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Utilizing group collaboration and improvisation, students create and perform a “montage” based upon common themes emerging from individual journal entries of ensemble.	Project grade Written work Peer and self-assessment
	b	Students compare and contrast plays with common themes and forms from different historical periods (e.g., Theme: “The Aging Patriarch”; Form: Tragedy; Plays: <i>King Lear</i> and <i>Death of a Salesman</i> ).	Discussion Written Work
	c	Students create costume and set designs that are symbolic, allegorical, or evocative of a particular mood or metaphor, such as <i>Everyman</i> .	Project grade
	c	Students demonstrate the correct execution of the aside onstage.	Teacher checklist
	d	Students write an original television script for a classroom video project based on a specific television format (e.g., talk show, situation comedy, soap opera).	Project grade Peer and self-assessment
2	a	Students explore head to toe physical warm-up routines in yoga, modern dance, martial arts, sports, etc. They also explore a variety of vocal warm-ups in speech and music.	Participation
	a	Students develop a combination of the above to develop into an effective standard warm-up routine.	Teacher observation
	b	Utilizing plays from different historical periods, students determine and demonstrate how characterization and acting styles differ in presentational vs. representational plays (e.g., melodrama– <i>Switched at the Crossroads</i> vs. realism – <i>A Raisin in the Sun</i> ).	Teacher-made rubric evaluating analysis and performance
	c	Students evaluate positive outcomes of collaboration.	Discussion
	d	Students research and view live or filmed performance of Japanese Kabuki or Noh theatre. They select a contemporary Western play and adapt, perform, and videotape it in this style.	Discussion Teacher-made rubric evaluating analysis and performance
3	a,b	After selecting or creating a play, students perform one or more technical tasks such as: <ul style="list-style-type: none"> <li>▪ Constructing a scaled ground plan or a scale model of a set.</li> </ul>	Project grade

High School Theatre III

		<ul style="list-style-type: none"> <li>▪ Hanging, focusing, and executing a lighting design.</li> <li>▪ Designing colored renderings of costumes and makeup for a play.</li> <li>▪ Constructing or assembling costumes and makeup.</li> </ul>	<p>Teacher Observation</p> <p>Teacher-made rubric</p> <p>Teacher-made rubric</p>
	c	Students determine the specific technical production needs of a designated play (e.g., costume requirements for <i>Guys and Dolls</i> ; set requirements for <i>Our Town</i> ; prop requirements for <i>The Glass Menagerie</i> ).	<p>Oral Presentation</p> <p>Teacher-made rubric</p> <p>Teacher checklist</p>
	d	Students attend a live performance and determine the efficacy of its technical elements.	<p>Teacher-made rubric</p> <p>Written work</p>
	e	Students correctly label a diagram of component parts of a table saw and identify proper procedure for use. Students demonstrate safe use of equipment.	<p>Teacher-made test</p> <p>Teacher observation</p>
4	a	In performing duties of directors for student-directed scenes and plays, students: <ul style="list-style-type: none"> <li>▪ compile sample audition sheets, rehearsal schedules and production meeting schedules.</li> </ul>	<p>Teacher observation</p> <p>Discussion</p>
9	a	<ul style="list-style-type: none"> <li>▪ conduct auditions for parts in scenes or a play.</li> <li>▪ develop and implement rehearsal and production meeting schedules.</li> </ul>	<p>Teacher observation</p> <p>Student Checklist</p> <p>Discussion</p>
6	d	<ul style="list-style-type: none"> <li>▪ conduct play analysis by reading and re-reading script, highlighting information essential to the director (e.g., special technical requirements, plot points, character motivation, entrances, exits).</li> <li>▪ note important information or questions into a director's notebook.</li> <li>▪ determine the similarities and differences between constructing a stage picture and constructing a painting.</li> </ul>	<p>Written work</p> <p>Thinking map</p>
4	a, b	<ul style="list-style-type: none"> <li>▪ block character movement and record blocking notations in script.</li> </ul>	<p>Observation, Discussion</p>
4	b	<ul style="list-style-type: none"> <li>▪ brainstorm problem solving techniques with cast members.</li> </ul>	<p>Observation</p>
9	a	<ul style="list-style-type: none"> <li>▪ conduct theatre games and group activities that will solidify group.</li> </ul>	<p>Peer assessment</p>
5	a	Students view live performance, then propose viable options for setting the play in another place, time, or culture. They discuss the impact of such changes.	<p>Discussion</p>
	b	Students update resume, performance tapes, written and artistic work to place in portfolio.	<p>Portfolio Assessment</p>

**High School Theatre III**

6	a	Students view documentary film of prominent historical figure to study physical idiosyncrasies and then use what they have discovered in a performance.	Written Analysis, Performance Demonstration
	a, b	Students develop a monologue presentation based upon research on a prominent theatre artist.	Performance rubric
	c	Students conduct research in historical costume or architecture for a period play.	Written work, Art work
	d	Students determine stage worthiness of play for a particular group based on pre-determined criteria.	Written work Student-made rubric
7	a	Students research historical references to develop criteria for evaluating a play (e.g., Hamlet's advice to actors).	Written work
	b	Students discuss traditional and non-traditional contemporary manifestations of artistic expression in theatre (e.g., fashion, architecture, music, language, etc.).	Discussion
	b	Students discuss non-traditional forms that have evolved into traditional forms (think invention, discovery).	Discussion
	c	Students research a topic that explores the evolution of a theatrical element and its influence on contemporary media (e.g., opera to musical theatre to music video).	Written work
8	a	In small groups, students research and present information on the concept of beauty and theatrical ideals found in different cultures and/or historical periods.	Project
	b	Students study efforts by governments and/or theatre or film artists to sway popular opinion (e.g., Hitler's film <i>Triumph of the Will</i> , U.S. war movies during WWII, Korean War, Vietnamese War, War Against the Terrorists) to determine effect desired and how and if achieved.	Discussion and/or Written assignment
	c	Students compare films and television shows that are more popular with males to those more popular with females. They discuss how gender influences the perception of value in a film or television show.	Discussion
9	b	Students survey business leaders for desirable traits for various professions. Correlate these to desirable traits found in theatre professions.	Written work Thinking map

**High School Theatre III**

	c	Students choose a recent popular film to analyze in terms of the presence of various art forms. They determine and describe the roles of music, visual arts, kinesthetic arts (including, for example, combat choreography), and theatre-derived elements (e.g., acting, makeup, puppetry, set design) within the film.	Discussion and/or Written assignment
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**THEATRE**  
**HIGH SCHOOL LEVEL IV**  
*(Advanced)*  
*(Formerly Advanced Dramatic Techniques)*

**DESCRIPTION OF PROGRAM OF STUDY:**

Theatre IV is designed to provide students with a broad-based in-depth learning experience through independent study and increasingly demanding levels of analysis and practical application. Students will develop and produce original work and increase their level of expertise with the possible goal of specialized study at the university level and/or entry into a theatre career track. This program of study is to be used in developing theatre curriculum for high school students in the following:

Theatre IV  
Theatre, Performing Arts Special Course

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**THEATRE**  
**HIGH SCHOOL LEVEL IV**  
*(Advanced)*  
*(Formerly Advanced Dramatic Techniques)*

**CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

**COMPETENCIES** and Suggested Teaching Objectives:

- 1. Create and objectively evaluate scripts through improvising, writing, and refining scripted scenes based on personal experience, heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Develop character, human interaction, conflict, and resolution through the creation of monologues, scenes, or short plays.
  - b. Analyze the effect of personal, societal, and cultural influences on original work.
  - c. Collaborate in the development of original dramatic pieces in a variety of traditional and new forms that include original characters with unique dialogue that motivates action.
  
- 2. Develop objectivity in appraising personal abilities and creative endeavors while acting in improvisations and formal and informal productions. (CP)**
  - a. Assume responsibility for independent work.
  - b. Understand the process that an actor experiences during planning, rehearsing, and performing in plays from a variety of classical and contemporary playwrights.
  - c. Demonstrate artistic discipline to achieve an ensemble in rehearsal and performance.
  
- 3. Conceptualize and realize a unified artistic design interpretation for formal and informal productions. (CP, HC, C, A)**
  - a. Collaborate with the director and other designers/technicians to develop unified production concepts that convey the metaphorical nature of the drama for informal and formal theatre, film, television, or electronic media productions.
  - b. Participate and assume leadership role as a technician in planning, rehearsing, and performing in a production for an audience.

- c. Develop the acumen to assess and evaluate one's own work and/or work of others in technical theatre.
  - d. Research areas of technological advances and special effects and their impact on set, light, sound, makeup, and costume design in theatre, film, television, and electronic media.
  - e. Create and reliably implement production schedules, stage management plans, promotional ideas, and business and front of house procedures for informal and formal theatre, film, television, or electronic media productions.
- 4. Evaluate the consequences of decisions made and actions taken in the directing process. (CP, C)**
- a. Analyze the contributions of writers, actors, directors, technicians, and management personnel to a dramatic production.
  - b. Know different directing styles of well-known directors.
  - c. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, and electronic media production.
- 5. Evaluate production concept and dramatic interpretation in classroom dramatizations and from theatre, film, television, and electronic media productions. (CA, C, A)**
- a. Develop resources to aid in developing and evaluating production concept and supporting dramatic interpretation of theatre production.
  - b. Recognize that a production concept unifies theatre, film, television, and electronic media productions.
- 6. Synthesize knowledge of researched material into the creation of a theatre production. (HC, CA C)**
- a. Conduct intensive individual work in a major area of interest in the theatrical production (e.g., design, technical, directing, acting, playwriting, management, electronic theatre derived media).
  - b. Research and describe appropriate historical production designs, techniques, and performances from various cultures to assist in making artistic choices for informal and formal theatre, film, television, or electronic media productions.
- 7. Critically evaluate the role of theatre, film, television, and electronic media in other cultures, times, and places. (CA, HC, C)**
- a. Recognize the impact of new trends in theatre performance and/or technology.
  - b. Develop a philosophy on the roles and function of theatre in society and culture.
  - c. Research and identify cultural and historical sources that have influenced major theatre movements and/or innovations.

**8. Critique and derive meaning from works of theatre and theatre artists on the basis of aesthetics. (CA, A)**

- a. Recognize that aesthetic choices govern the way in which symbols, motifs, moods, and themes are revealed in a production.
- b. Recognize factors that influence various audience and critic responses to productions.
- c. Compare the aesthetic qualities of traditional arts from various cultures and historical periods with contemporary new art forms (e.g., performance art).
- d. Analyze the social and aesthetic impact of underrepresented theatre and film artists.

**9. Synthesize elements of all the arts, as well as internal and external experiences, into the creation of a theatrical production. (HC, CA, C)**

- a. Compare the interpretive and expressive natures of several art forms in a specific culture or historical period.
- b. Develop collaboration skills learned in theatre through group work in other content areas.
- c. Investigate types of post-secondary training opportunities in theatre.
- d. Analyze personal growth as a theatre artist and student and assess internal and external experiences that have contributed to that growth.

**High School Theatre IV**

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a,c	Students participate in a workshop process (through writing, improvisation, brainstorming, performance, etc.) creating original monologues, scenes around a common theme (e.g., the Millennium). They develop scenes into a short play.	Teacher observation Written work Teacher-made rubric
2 3	a c	Students develop a set of criteria for self-evaluation and evaluate their own performance as actors and technicians in independent work.	Written work
2	b	Students research factors that have influenced other actors who have portrayed a given character (e.g., Hamlet, Eliza Doolittle) and produce a written analysis of their varied approaches to the character.	Written work
	c	Students perform together as a team and demonstrate supportive behaviors (e.g., reinforcing one another's ideas in improvisation, active listening and reacting to one another in scenes).	Teacher observation
3	a	Students design sets, costumes, makeup, or lighting around a thematic idea expressed as a metaphor (e.g., the "unweeded garden" in <i>Hamlet</i> , the fragility of innocence in <i>The Glass Menagerie</i> , the world as a pointless and erratic machine in <i>The Bald Soprano</i> ).	Art work
	b	Each student serves as a crew head in a technical area in a production.	Teacher-made rubric
	d	Students read selected articles from technical theatre publications and give an oral presentation of their findings.	Teacher-made rubric
	e	For a school production, students create and implement one of the following: <ul style="list-style-type: none"> <li>▪ a plan to promote and publicize a school production.</li> <li>▪ a plan for house management procedures.</li> <li>▪ a production schedule.</li> <li>▪ a stage management plan.</li> </ul>	Written work Teacher observation
4	a, c	As theatre artists, students record observations and reflections during the research, rehearsal, and production phases of a designated work of theatre, noting the roles and contributions of each participant.	Log entries

High School Theatre IV

	b	Students identify directorial style by viewing several works by a well-known film director and determine what makes his or her work unique.	Discussion
	c	Students are asked to do one of the following: <ul style="list-style-type: none"> <li>▪ compare and contrast the role of the theatre artist with a corresponding film artist (e.g., theatre director and film director).</li> <li>▪ compare and contrast the role of two occupations within the same medium (e.g., director and designer, actor and technician)</li> <li>▪ investigate a film director with a theatrical background (e.g., Orson Welles, Elia Kazan, Ingmar Bergman, Julie Taymor) and indicate how one medium influences the other in the artist's work.</li> </ul>	Discussion Oral presentation, and/or Written work
5	a	Students research other art forms (e.g., visual art styles like surrealism, cubism, art deco) to derive inspiration in the development of a production concept or interpretation.	Student checklist Art work inspired by research
	b	Students view a live performance or a film of a live performance and discuss how unity was achieved through artistic treatment of all areas of the production.	Discussion
6	a	Students will work in different roles on different school productions to be able to have experience in as many varied aspects of theatrical work as possible (e.g., design, writing, directing, acting, technical crew work, management) and use research as well as instruction to inform their performance.	Teacher observation Self-assessment and Peer-assessment
	b	Students research historical clothing for a period play such as <i>The Importance of Being Earnest</i> . They relate a written report on the types of clothing required and/or draw costume sketches and/or build costumes for use in a production.	Written work Art work Teacher-made rubric
7	a	After doing research in technical publications, students list ways in which computer technology has enhanced technical theatre.	Discussion
	b	Students create a work of art (e.g., collage, painting, sculpture) that reflects the role and function of theatre in contemporary society.	Oral critique
	c	Students create a timeline illustrating major theatre movements aligned with important historical or scientific events.	Project grade

High School Theatre IV

8	a	After viewing a film by a pioneer director, students discuss how artistic choices delineate a strong sense of style.	Discussion
	b	Students read two or more reviews of a Broadway play or a film and discuss the similarities and differences.	Written report
	c	Students present a comparison of a traditional and a contemporary form of theatre (e.g., Greek comedy and stand-up comedy) in a class performance or a work of visual art.	Teacher-made rubric
	d	Students research and report on the work of a minority playwright, actor, or director (e.g., August Wilson, Sidney Poitier, Spike Lee), focusing on ways in which that artist's work has helped to break ground for others and influence society.	Written report and Discussion
9	a	Students compare and contrast characteristics of theatre of two historically related cultures (e.g., Greek and Roman, Elizabethan and French Neo-Classical) and theorize how differences in the cultures impacted the theatre of each .	Venn Diagram Discussion and/or Written report
	b	Students practice theatre games that support collaboration skills developed in theatre (e.g., communication, cooperation, chain of command). Some examples of these types of games are: <ul style="list-style-type: none"> <li>▪ Trust Game (Students close their eyes and fall backwards, trusting others to catch them.)</li> <li>▪ Students verbally guide a blindfolded student through an obstacle course.</li> <li>▪ Blindfolded students must navigate space without touching one another. If they do touch, they must stay stuck together.</li> <li>▪ In teams, students must quickly improvise scenes around random words or unrelated objects. Or teams must create a physical representation of an object or machine within a time limit.</li> <li>▪ Students improvise stories one word at a time; or they take turns adding segments to the story. Then they find applications for these skills in other subject areas (e.g., working as groups or teams to do projects in English, foreign language, science, and history classes.</li> </ul>	Participation checklist Discussion Teacher observation
	c	Invite local college representatives to present opportunities in the arts offered by their schools. Students prepare questions to ask beforehand.	Discussion

**High School Theatre IV**

	d	Students keep a journal of experiences throughout the year with a special emphasis on experiences related to theatre. At the end of the year, they synthesize observations from journal entries into a report which catalogues those experiences that most contributed to personal growth as a theatre artist.	Written work
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**Theatre, Performing Arts Special Course, Level IV**

*The following strategies are examples that might be used for a course in Television and Film study in theatre.*

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a	Over an assigned period of time, video record segments of effective and/or ineffective writing for television and/or film. Present to class and lead discussion on rationale behind responses.	Teacher rubric Class discussion/participation
2	a	Individually, perform a monologue or with a partner, a duo-scene, on videotape utilizing acting for film techniques.	Performance rubric
3	a	Participate in a field trip to a local television station and tour the facility focusing on technical components in television and film production. Attend and participate in a question and answer session led by a profession technician.	Teacher observation Participation

# THEATRE

## THEATRE PRODUCTION

(Advanced)

### DESCRIPTION OF PROGRAM OF STUDY:

This program of study is designed to provide students with specialized, in-depth instruction in theatre to meet the individual needs of advanced students, working at a sophisticated level, as they pursue specialty areas in dramatic production. Students will apply their knowledge of production, critical analysis, history and culture, aesthetics, connections among the arts, other content areas, and everyday life in the production of a theatrical work. This course is designed for the students who have successfully completed Theatre I and Theatre II. This program of study is to be used in developing theatre curriculum for high school students in the following:

#### Theatre Production (Advanced)

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connection, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**THEATRE**  
**THEATRE PRODUCTION**  
*(Advanced)*

**CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

**COMPETENCIES** and Suggested Teaching Objectives:

- 1. Demonstrate accomplished skills in the selection and use of written material to produce a work of theatre, film, television, or electronic media production. (CP, C, CA)**
  - a. Develop and expand repertory in dramatic literature.
  - b. Participate in methods of editing and/or adapting literature for performance.
  - c. Participate in a collaborative “workshop” effort to create an original script for performance.
  
- 2. Effectively use the combined elements of body, voice, and intellect to communicate in a work of theatre, film, television, or electronic media production. (CP, CA)**
  - a. Understand how to integrate the physical demands with the intellectual component of portraying a character in a production.
  - b. Understand and appreciate the contribution and impact that an individual character makes to a dramatic work as a whole in the communication of the playwright’s intent.
  
- 3. Understand how to select specific media, techniques, and processes in technical theatre, film, television or electronic media production to create particular effects that evoke intended responses. (CP, CA, A)**
  - a. Develop skills to conduct the research of pertinent facts/information required to solve production problems and arrive at artistic decisions.
  - b. Participate in the collaborative process with a director and other designers/technicians to arrive at unified concept for a theatrical production.

- 4. Synthesize perceptual abilities with fully developed theatre vocabulary to inform judgments while directing a work of theatre, film, television, or electronic media production. (CP, HC, CA, A)**
  - a. Analyze dramatic literature in terms of historical intent and contemporary application.
  - b. Understand how the synthesis of theatrical conventions and artistic choices with accomplished theatre vocabulary skills enhances communication.
  
- 5. Understand a range of ways to critique theatre, film, television, or electronic media production through reading, writing, and speaking. (CA, A)**
  - a. Research and apply theories of dramatic criticism when assessing theatrical production.
  - b. Recognize the various ways that the theatre and theatre derived media provide unique modes for the expression of thought, action, and emotion.
  
- 6. Synthesize and apply knowledge of researched material in the creation of a work of theatre, film, television, or electronic media production. (HC, CA)**
  - a. Differentiate between and select primary and secondary sources of research to support artistic interpretation of a work of theatre or theatre-derived media.
  - b. Research the meaning of theatrical works in context to the culture in which it was created and determine how meaning might change (i.e., lost, enhanced) if context was changed.
  
- 7. Recognize the impact of culture, time, and place on the characteristics of works of theatre, film, television, or electronic media production. (CA, HC)**
  - a. Understand the complex interrelationships between history, culture, media, meaning, and artistic intent in theatre and theatre-derived media.
  - b. Recognize the various ways that dramatic literature, theatrical conventions, design, and technology are impacted by factors of culture, time, and place.
  
- 8. Understand differences between various theories and philosophies of aesthetics. (CA, HC, A)**
  - a. Recognize how theatre and theatre derived media is valued differently according to aesthetic preferences.
  - b. Understand how concepts of beauty vary widely across cultures and throughout time.

- 9. Recognize how the meaningful integration of theatre concepts and skills with knowledge in other subject areas builds a strong foundation for the pursuit of professional and arts-related careers. (CA, C)**
- a. Appreciate the broad range of options available in pursuing a career related to the theatre arts or other professions.
  - b. Understand the integrated nature of the theatre arts in relation to other arts disciplines, common concepts, historical and cultural features, and creative processes.

**High School Theatre Production**

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	b	Students choose a creative way to share their findings from the assignment above (monologue presentations, costume renderings, mask design, set design, etc.) with the rest of the class.	Presentation
1 5	c b	Students identify a common theme or newsworthy event to create a montage of original poetry, monologues, duo-scenes, etc. Students write transitional bridges to unify pieces and make choices about common ground, important points, sequential order, etc. creating a script for performance. Identify a director and create a technical support team to address costume, makeup, set, lighting and sound design.	Class discussion/participation Written work
2	a	Students demonstrates through performance careful analysis of the inner life of a dramatic character (motivation, subtext, and text) combined with a thoughtful movement study (external characteristics, idiosyncrasies, physical carriage, movement patterns, etc.).	Written work Performance rubric
	b	After identifying the theme of a dramatic work, students identify the role that each character plays in the support or detriment of that theme. Determine ways that focus during performance can be given to that character in moments through a variety of directing, acting and technical techniques.	Written play and character analysis
3	a	After identifying a particular production problem, students create a journal or sketchbook to document the process of arriving at an artistic choice and/or solution to the problem.	Written work/sketchbook
4	a	Students extend historical aspects to application in today's world by creating and performing a skit.	Performance rubric
	b	Students locate and read review on theatre, film, or television identifying terms that are exclusive to the art form. Define any new or unfamiliar terms.	Written work/discussion
4 5	b a	Students write a review on an attended play or film utilizing vocabulary appropriate to the art form.	Written work

**High School Theatre Production**

6	b	Students study and analyze a character for example, Electra in Greek tragedy, Richard Strauss' opera <i>Elektra</i> and Eugene O'Neill's <i>Morning Becomes Electra</i> ) treated by different playwrights/composers over several historical periods of time.	Project grade
7	a,b	Analyze how the character above is treated and explain variations in treatment due to genre, point of view, history, culture, etc. Students choose a creative way to share their findings from the assignment above (monologue presentations, costume renderings, mask design, set design, etc.) with the rest of the class.	Written work, discussion Presentation
8	b	Using the common theme the concept of "beauty" through the ages, students create a project based on their development of the theme.	Project grade Production rubric
9	a	Students select a theatre career to investigate and create a report and visual artifact(s) on the specific career.	Written work/artifact Project grade
	b	Working individually or in groups, students produce and perform a "performance art" piece on a topic of own choosing that integrates all of the arts disciplines. Other disciplines can be included also (literary, psychology, sciences, etc.).	Participation Performance rubric

## **THEATRE DRAMATIC CRITICISM AND PERFORMANCE**

### **DESCRIPTION OF PROGRAM OF STUDY:**

This program of study is designed to enable students who are interested in the theatre arts to pursue an in-depth exploration of the interrelationships of aesthetics, criticism, and performance. This course is designed for the students who have successfully completed Theatre I and Theatre II. This program of study is to be used in developing theatre curriculum for high school students in the following:

#### **Dramatic Criticism and Performance**

The competencies are printed in bold face type and are required to be taught. Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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## THEATRE

### DRAMATIC CRITICISM AND PERFORMANCE

#### CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

#### COMPETENCIES and Suggested Teaching Objectives:

- 1. Develop and critique dramatic scripts through improvising, writing and refining, based on personal experience and heritage, imagination, literature, and history. (CP, HC, C, CA)**
  - a. Develop dramatic writing skills for various media including stage, television/radio, and short scripts for performance or publication.
  - b. Develop dramatic writing skills for various media based upon group collaboration and collective creation.
  
- 2. Develop, communicate, and critique characters in improvisations and formal and informal productions. (CP, CA)**
  - a. Analyze the problems and techniques of acting in period and stylized dramatic pieces.
  - b. Analyze character development processes based on the theories of important theatre practitioners (e.g., Constantin Stanislavsky).
  
- 3. Design and produce by conceptualizing and realizing artistic interpretations for informal and formal productions and critiquing the same. (CP, C, A)**
  - a. Develop set designs for various media, including stage, film and television, and/or non-traditional performance spaces.
  - b. Understand the interdependence of the elements of design and the action of the play or story.

- 4. Direct by developing a critical analysis and interpretation of dramatic texts, and by organizing and conducting rehearsals for formal and informal productions. (CP, CA)**
  - a. Understand the role of the director as a creative team leader.
  - b. Develop analytical, critical, and organizational skills involved in a director's preparation, and the application of these discoveries to the rehearsal and presentation of any scene, play, or improvisation.
  
- 5. Analyze and understand personal preferences and construct meanings from classroom dramatizations and critiques drawn from theatre, film, television, and electronic media. (CA, A)**
  - a. Learn to analyze and express one's own creative processes in theatrical endeavors.
  - b. Learn to analyze and express one's own personal response to a theatrical event.
  
- 6. Research topics, analyze and critique findings, and apply discoveries to support classroom dramatizations. (HC, CA C)**
  - a. Analyze representational and presentational plays for academic and production purposes.
  - b. Analyze the historical, social, and cultural contexts of the themes and ideas expressed in the dramatizations.
  
- 7. Understand and critique context by analyzing the role of theatre, film, television, and electronic media in other cultures, times, and places. (CA, HC, C)**
  - a. Evaluate and critique selected plays from various historical periods to the present through such elements as action, style, character, structure, and language.
  - b. Evaluate and critique selected plays or dramatic presentations in the light of relevant themes and ideas and their relationship to the students' community and culture.
  - c. Evaluate and critique selected plays or dramatic presentations in the light of relevant themes and ideas and their relationship to the source community and/or culture.
  
- 8. Derive meaning from works of theatre and theatre artists from the point of view of theatre criticism and aesthetics. (CA, A)**
  - a. Understand the connection between aesthetics and the art of the theatre.
  - b. Learn to analyze and express aesthetic concepts in response to selected theatrical performances, including plays, films, television, or improvised works.

- 9. Demonstrate and critique connections among content in theatrical experiences and other art disciplines, subject areas and everyday life. (HC, CA, C)**
- a. Understand the eclectic nature of theatre as an art form and demonstrate how it makes use of other artistic disciplines and subject areas including dance, music, the visual arts, literature, and creative writing.
  - b. Understand and demonstrate how theatre addresses its subjects through the use of metaphor, symbol, and image.
  - c. Understand and critique how specific theatre content connects with themes and experiences of everyday life.

**High School Dramatic Criticism and Performance**

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a, b	<p>Individually, students write a comedy scene and a tragedy scene that involves a small number of characters. Enter reactions and process in a journal. Extend by having a reading of work by classmates, followed by a class critique. Discuss choices, successes, and difficulties.</p>	Written work, teacher-made rubric, journal entries, discussion, participation
	a, b	<p>Working as individuals or partners, students write and present a short play. Carefully develop dialogue that is indicative of character and plot that advances according to sound principles of dramatic structure. Develop appropriate action and situation. Cast classmates as characters and stage work in an informal classroom setting.</p>	Written work, teacher-made rubric, participation, self critique
	a	<p>Analyze the writing formats of radio, television, and film scripts. Students produce scripts for radio and television.</p>	Discussion, teacher-made rubric
2	a	<p>Observe period or stylized acting in live performance or on video. After an analysis and discussion of style, technique, and any inherent problems, student will research an appropriate period scene for performance, emulating historical costume as closely as possible.</p>	Teacher-made rubric
	b	<p>Students research the following “schools of acting” on the Internet and create oral reports focussing on the character development process inherent in:</p> <ul style="list-style-type: none"> <li>▪ The “Method”</li> <li>▪ External method of acting</li> <li>▪ Internal method of acting</li> <li>▪ Stanislavsky approach</li> </ul> <p>Extend the activity by approaching performance of a two-character scene utilizing one of the acting methods. Include in classroom critique discussion on differences between emotional and technical acting and personality versus character acting.</p>	Rubric evaluating quality of research, oral report
	a, b	<p>Students design a unit set for a proposed summer repertory season of at least 3 plays. Build a scale model and present design and how it will work for all 3 shows.</p>	Performance rubric Classroom discussion
3	a, b	<p>Students design a unit set for a proposed summer repertory season of at least 3 plays. Build a scale model and present design and how it will work for all 3 shows.</p>	Project grade
4	a, b	<p>Students develop written plan and lead a cast in a regimen of theatre games and warm-ups that will contribute to a desired outcome in the performance of a play.</p>	Written Work Teacher Observation

## High School Dramatic Criticism and Performance

5	a,b	Students design a set, costumes, and lighting based on response to selected music, work of literature, or work of art. Orally present the process leading to completion of design rendering, including personal motivation/response.	Project grade Teacher-made rubric
6	a,b	In small groups, students analyze a play in terms of exposition, plot, character, and theme. <ul style="list-style-type: none"> <li>▪ Analyze a comedy (e.g., <i>The Inspector General</i>)</li> <li>▪ Analyze a tragedy (e.g., <i>Death of a Salesman</i>)</li> </ul> Present your findings to other classmates in an innovative way.	Project grade Group presentation rubric
7	a,c	Students write a culminating research paper on selected topic: Suggestions include... <ul style="list-style-type: none"> <li>▪ Explain the influence of Aristotle and the 17<sup>th</sup> Century Neo-Classicalists on dramatic structure.</li> <li>▪ Explore and explain the various types of comedies.</li> <li>▪ Distinguish between classic and modern tragedy.</li> <li>▪ Discuss various styles of theatre.</li> </ul> Present and discuss highlights of research to class during a research “forum” of eminent theatre scholars.	Written work Teacher-made rubric  Discussion Participation checklist
8	a, b	Students attend the performance of a play, then prepare a written critique of the play in performance. Teacher leads a discussion on the performance in class.	Written work Discussion
	a, b	Students compare and contrast the aesthetics portrayed in Zeffereilli’s film production of <i>Romeo and Juliet</i> and the later version featuring Leonardo de Caprio. Discuss, using specific examples. How does history and culture inform the aesthetics of these films?	Written work Discussion
9	a, b	Students read and view a live or taped performance of <i>The Fantastiks</i> . Point out how dance, music, visual arts, literature and creative writing combine to make the production. Discuss the use of metaphor, symbol and image in the play. How does the content relate to themes and experiences of everyday life?	Discussion Written response

## **THEATRE HIGH TECH VIDEO PRODUCTION**

### **DESCRIPTION OF PROGRAM OF STUDY:**

This course explores the process of video taping as an art form. Students will concentrate on creating, producing, taping, and critiquing of original and published video and film. This program of study is to be used by the Theatre Specialist and or the Classroom Teacher in developing theatre curriculum for high school students in the following:

#### High Tech Video Production

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

## THEATRE HIGH TECH VIDEO PRODUCTION

### CONTENT STRANDS:

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

### COMPETENCIES and Suggested Teaching Objectives:

- 1. Write screenplays by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history. (CP, HC, C)**
  - a. Know the historical eras of film.
  - b. Understand the dramatic elements of film.
  - c. Demonstrate screenplay writing techniques.
  
- 2. Develop acting skills to portray characters that interact in improvised and scripted screenplay scenes. (CP)**
  - a. Recognize character motivation in film.
  - b. Identify the difference between acting for stage and video.
  - c. Demonstrate film-acting technique in improvised and scripted screenplays.
  
- 3. Design by developing environments for film and videotaped scenes. (CP, A)**
  - a. Know technical requirements for film.
  - b. Develop unifying concepts for the technical aspects of film.
  
- 4. Direct by organizing shoots for filmed and videotaped scenes. (CP)**
  - a. Understand the audition, rehearsal, and production processes.
  - b. Recognize principles of blocking for film.
  - c. Demonstrate understanding of film technique.
  - d. Know proper camera operating practices.
  
- 5. Analyze and explain personal preferences and construct meanings from filmed or videotaped classroom productions and film, television, and electronic media productions. (CA, C, A)**
  - a. Understand the importance of dramatic interpretation in film.
  - b. Know the role of language in a screenplay.

- 6. Know how to apply discoveries to support classroom film and videotape through research. (HC, CA, C)**
  - a. Recognize the elements of production choices in design and direction.
  - b. Know the impact of directing choices.
  - c. Understand the role of research in video production.
  
- 7. Recognize that film can communicate the artistic and social values and accomplishments of cultures, times, and places. (CA, HC, C)**
  - a. Recognize the impact of Mississippi's history on film.
  - b. Analyze the social impact of historical and cultural events of film.
  
- 8. Analyze film and video and film and video artists in order to respond cognitively to creative products. (CA, A)**
  - a. Specify review criteria of film.
  - b. Understand the dramatic structure of film.
  
- 9. Identify relationships between film, other arts, other subject areas, and everyday life. (HC, CA, C)**
  - a. Understand the relationship between film skills and school curriculum and careers.
  - b. Recognize the role of documentaries as a depiction of real life.

**High-Tech Video Production**

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students view scenes from films covering various historical eras.	Teacher-guided discussion
	b	Students work in cooperative groups and develop scenes that create tension, suspense, and/or humor.	Participation checklist Teacher-made rubric
	c	Students develop a screenplay scene based on individual experiences (e.g., prom, big sporting event, classroom situation) using film writing techniques (e.g., story outline, story board, shot list, dialogue).	Teacher-made rubric Project grade
2	a	Students view a film or selected scenes from a film and identify the goals of the main characters. Cooperatively recreate identified goals in an improvised scene for videotaping.	Teacher-guided discussion Written work Teacher-made rubric
	b	Students perform scripted or improvised scenes for the stage and for videotape and determine the most effective acting style for video.	Teacher observation Teacher-guided discussion
	c	Students perform scripted or improvised scenes for videotaping (e.g., adapted from plays, existing screenplays, improvised from student life or experiences).	Teacher observation Teacher-guided discussion
3	a	Students view a film and identify technical elements and their use. Tape scripted or improvised scenes utilizing necessary technical elements.	Teacher observation Teacher-made rubric
	b	Working in cooperative groups, students create a design approach to a scene(s) based on a social, cultural, or emotional theme.	Teacher observation Presentation
4	a	Working in cooperative production groups, students design audition, rehearsal, and production schedules for a scripted screenplay.	Teacher observation Written work Presentation
	b	Students tape scripted or improvised scenes and identify effective movement patterns and business.	Teacher-made rubric
	c	Students tape a scene(s) from an improvised or scripted screenplay.	Teacher-made rubric
	d	Students tape a scripted scene and exhibit responsible camera operator procedures (e.g., camera care, composition of shots, response to director's cues).	Teacher observation

**High-Tech Video Production**

5	a	Students view a film and identify recurring themes and screenplay patterns.	Teacher-guided discussion
	a	Students create a production concept of a screenplay using the above discoveries as examples.	Teacher observation Written work
	b	Students examine theme(s) of a screenplay and implement selected theme(s) in the production of a taped scene(s).	Teacher guided discussion Teacher-made rubric
6	a	After viewing a film, students write a response focusing on emotional impact, technical elements (e.g., lighting editing, special effects) and direction.	Teacher-made rubric Presentation
	b	After viewing a film or reading a screenplay, students identify occurrences of figurative language and imagery.	Teacher-made rubric Written work/presentation
	c	Students conduct intensive individual research in a major area of interest of video production (e.g., editing, music, narration, titles and graphics, audio/video mixing).	Teacher observation Written work Presentation
7	a	Students view films based on epochs of Mississippi history and determine the accuracy of the depictions.	Teacher-guided discussion Written work
	b	Students view films representing various cultural/historical eras and analyze the depiction of culture and social climate.	Teacher-guided discussion Student paper Presentation
8	a	Working in cooperative groups, students identify elements of effective film.	Teacher-guided discussion Written work
	b	Students examine a screenplay and distinguish the relationship between plot, conflict, and theme.	Written work Presentation
9	a	Students identify the skills used to produce a film and make cross-curricular correlations (e.g. scenery-math, directing-management, lighting-science, camera operation-mechanics, advertising-marketing, costuming-marketing).	Teacher-guided discussion
	b	Students view documentaries of historical, social, and/or political importance, identifying major themes.	Teacher-guided discussion  All information covered in teacher-guided discussions can be used as material for periodic tests.

## **THEATRE**

### **ORAL INTERPRETATION/READERS' THEATRE**

#### **DESCRIPTION OF PROGRAM OF STUDY:**

This program of study is designed to provide the student with a concentrated study of the voice as an acting tool, giving students the opportunity to develop their vocal skills through individual and group interpretation and performance. The study of related academic and technical skills will also be applied. This program of study is to be used in developing theatre curriculum for high school students in the following:

#### Oral Interpretation/Readers' Theatre

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

## **THEATRE**

### **ORAL INTERPRETATION/READERS' THEATRE**

#### **CONTENT STRANDS:**

*Creating/Performing (CP)*  
*History/Culture (HC)*  
*Connections (C)*

*Critical Analysis (CA)*  
*Aesthetics (A)*

#### **COMPETENCIES** and Suggested Teaching Objectives:

- 1. Write scripts for Oral Interpretation and Readers' Theatre by the creation of improvisations and scripted scenes based on personal experience, heritage, imagination, literature, and history focused on vocal production. (CP, HC, C)**
  - a. Understand the process of developing original Readers' Theatre pieces.
  - b. Understand how poetry, literature, and history can be used to create and develop Readers' Theatre and oral interpretation.
  
- 2. Develop vocal techniques to portray characters that interact in Oral Interpretation and Readers' Theatre. (CP)**
  - a. Convey complex mood and characterization through expressive use of voice.
  - b. Demonstrate familiarity with and ability to use selected foreign dialects.
  
- 3. Develop and support environments for Oral Interpretation and Readers' Theatre. (CP)**
  - a. Apply technical support to individual/group performances (i.e., lighting, sound).
  - b. Adapt available space into performance space.
  
- 4. Direct by organizing rehearsals for original and scripted scenes for Oral Interpretation and Readers' Theatre. (CP, C)**
  - a. Understand the process of directing a Readers' Theatre play.
  - b. Adapt a speech, poem, short story, or other written work into a Readers' Theatre script or Oral Interpretation selection.

- 5. Understand personal preferences and construct meanings from Oral Interpretation and Readers' theatre. (CA, A)**
  - a. Realize that emotion impacts performance of Oral Interpretation and Readers' Theatre.
  - b. Understand the importance of relevance to occasion in determining script selection.
  
- 6. Research topics and apply discoveries from research to support Oral Interpretation and Readers' Theatre performance. (HC, CA, C)**
  - a. Use understanding of vocal mechanism to project voice audibly, clearly, and without strain in various performance settings.
  - b. Relate historical perspectives to each Oral Interpretation or Readers' Theatre activity.
  - c. Recognize sources of published work focusing on Oral Interpretation and Readers' Theatre.
  
- 7. Understand context by analyzing the role of history, the community, and other cultures in developing Oral Interpretation and Readers' Theatre. (CA, HC, C)**
  - a. Know the extent to which vocal expression is shaped by culture, regional dialect, peer group pressure, technological change, and public example.
  - b. Understand how musical instruments and technology can support performance of Readers' Theatre and Oral Interpretation.
  
- 8. Critique and derive meaning from works of Readers' Theatre and Oral Interpretation on the basis of their aesthetic qualities. (CA, A)**
  - a. Recognize the capability of the human voice and the spoken word to evoke a variety of responses.
  - b. Recognize that aesthetic choices govern the way in which moods and themes are revealed in a production.
  
- 9. Connect and apply content in Oral Interpretation and Readers' Theatre to other art disciplines, subject areas, and everyday life. (HC, CA, C)**
  - a. Apply scholarly studies to individual performances.
  - b. Understand how collaboration skills learned in Readers' Theatre contribute to proficiency in communicating with others.

**High School Interpretation/Readers' Theatre**

<b>Comp.</b>	<b>Obj.</b>	<b>Suggested Teaching Strategies</b>	<b>Suggested Assessment</b>
1	a,b	Students locate dramatic structure (exposition, rising action, complication, climax, falling action, and denouement) inherent in each performance selection.	Teacher-made rubric
2	a,b	Students identify type of each performance selection (high comedy, farce, drama, etc.).	Teacher-made rubric
	a,b	Students establish and improve control of vocal characteristics (inflection, articulation, tempo, pronunciation, expression).	Teacher-made rubric
	a,b	Students record or video performance to assist in developing correct pronunciation and diction habits.	Self evaluation
	a,b	Students use appropriate vocal characteristics to convey emotion and understanding of a selected piece.	Demonstration
	a,b	Students notate director's instructions and notes in actor's script.	Written sample
	a,b	Students incorporate director's instructions/suggestions concerning position, movement and general performance.	Teacher observation
	b	Students portray characters from different countries, as they would speak the same lines.	Teacher-made rubric
3	a	In small groups, students: <ul style="list-style-type: none"> <li>▪ Recognize and identify appropriate costume/prop pieces for individual characters.</li> <li>▪ Design appropriate lighting for performance.</li> </ul>	Project grade
	b	Students create interesting set arrangements for Readers' Theatre performances utilizing levels, actor placement and lighting.	Project grade
4	a	Students create a time schedule and rehearsal chart.	Project grade
5	a	Students select pieces that relate to personal experiences.	Project grade
6	a	Students demonstrate ability to project voice in suggested locations (auditoriums, gymnasiums, arenas, etc.).	Teacher observation

**High School Interpretation/Readers' Theatre**

6	c	Students conduct an Internet search for published script resources suitable for Oral Interpretation or Readers' Theatre.	Checklist
7	a	Students research and analyze how phraseology and pronunciation are affected by geographical location.	Written report
	b	Students create a musical background and lighting effects for an Oral Interpretation or Readers' Theatre performance.	Project grade
8	a	Students use voice techniques to express different emotions (excitement, anger, sorrow, happiness, etc.).	Demonstration
	b	Students analyze effects of light, color, set, sound, etc. on a particular selection to inform future production decisions.	Written work
9	a,b	After researching playwrights, authors, and historical periods that relate to their selections, students use the information to produce a work of Readers' Theatre or Oral Interpretation.	Teacher-made rubric
	a	Students write an introduction for each performance selection.	Written work
	b	Students interact in a small group setting to produce a public performance.	Teacher-made rubric

## LITERATURE CONNECTIONS

### THEATRE

The *Literature Connections* section is designed to serve as a guide and first-stop source for making cross-curricular connections. The titles are not extensive and other books should be used in the classroom.

#### Kindergarten through Fourth Grade

- Aliki FEELINGS, New York, Mulberry Books, 1986. Pictures, dialogs, and stories portray various emotions we all feel: jealousy, sadness, fear, anger, joy, and others.
- Arkhurst, Joyce Cooper THE ADVENTURES OF SPIDER: WEST AFRICAN FOLK TALES, Boston, Little Brown, 1992. Presents six tales about Spider, including those that explain how he got a thin waist and a bald head and why he lives in ceilings and dark corners.
- Bailey, Debbie LET'S PRETEND, Willowdale, Ont., Annick Press, 1999. Photographs of children engaged in play by pretending.
- Banks, Kate ALPHABET SOUP, New York, Random House, 1994. A boy's ability to spell words with his alphabet soup comes in handy during the magical journey he takes in his mind with a friendly bear.
- Bany-Winters, Lisa SHOW TIME!: MUSIC, DANCE, AND DRAMA ACTIVITIES FOR KIDS, Chicago, Chicago Review Press, 2000. Introduces the concepts of music, dance, and acting, suggesting how to create a musical production through games and role-playing and describing all aspects of a show from auditions to curtain call.
- Bryant-Mole, Karen PRETEND YOU'RE A COMMUNITY HELPER, Des Plaines, Heinemann Interactive Library, 1998. Briefly describes workers who provide services to the community and shows children pretending to be a nurse, waiter, teacher, police officer, fire-fighter, postal worker, vet, doctor, dentist and librarian. Also PRETEND YOU'RE A SPORTS PRO and PRETEND YOU'RE A STAR.
- Carlson, Nancy L. LOUANNE PIG IN THE TALENT SHOW, Minneapolis, Carolrhoda Books, 1985. No-talent Louanne's spirits drop as her friends prepare for the talent show, but then she is called upon to perform in a very special way.

- Cauley, Lorinda Bryan CLAP YOUR HANDS, New York, Putnam, 1992. Rhyming text instructs the listener to find something yellow, roar like a lion, tell a secret, spin in a circle, and perform other playful activities along with the human and animal characters pictured.
- Corbett, Pie, ed. THE KINGFISHER PLAYTIME TREASURY: A COLLECTION OF PLAYGROUND RHYMES, GAMES, AND ACTION SONGS, New York, Kingfisher, 2000. An illustrated collection of games, rhymes, and songs involving guessing, choosing, pretending, counting, clapping, and acting.
- Daly, Niki BRAVO, ZAN ANGELO!: A COMMEDIA DELL'ARTE TALE WITH STORY AND PICTURES, New York, Farrar, Straus, & Giroux, 1998. In Renaissance Venice, Angelo, longing to be as famous a clown as his grandfather, decides to do something special with his small part in his grandfather's commedia dell'arte production during Carnival.
- Dedieu, Thierry THE BOY WHO ATE WORDS, New York, H. N. Abrams, 1997. Gabby asks questions so fast that no one can understand him. When he loses his voice, he learns that he can express himself through facial expressions, movements, and gestures.
- DeSpain, Pleasant ELEVEN NATURE TALES: A MULTICULTURAL JOURNEY, Little Rock, August House Pub. 1996. Presents eleven ancient stories, collected from countries and people around the world, that address the relationship of all things, one to another. Some include hints for storytelling.
- Dorros, Arthur ABUELA, New York, Dutton Children's Books, 1991. While riding on a bus with her grandmother, a little girl imagines that they are carried up into the sky and fly over the sights of New York City.
- Gilman, Phoebe SOMETHING FROM NOTHING, New York, Scholastic, 1992. In this retelling of a traditional Jewish folk tale, Joseph's baby blanket is transformed into ever smaller items as he grows until there is nothing left, but then Joseph has an idea.
- Goble, Paul IKTOMI AND THE BUZZARD: A PLAINS INDIAN STORY, New York, Orchard Books, 1998. Iktomi the trickster tries to fool a buzzard into carrying him across the river. Asides printed in italics may be used by the storyteller to encourage listeners to make their own remarks about the action, as in traditional Iktomi

- storytelling. Also IKTOMI AND THE BOULDER and IKTOMI AND THE COYOTE.
- Hamilton, Martha and Mitch Weiss      NOODLEHEAD STORIES: WORLD TALES KIDS CAN READ AND TELL, Little Rock, August House, 2000. A collection of folktales from around the world, all featuring the character of the fool, with tips for telling the stories aloud, related activities, and source notes.
- Hamilton, Virginia      THE PEOPLE COULD FLY, New York, Knopf, 1993. Retold African American folktales of animals, fantasy, the supernatural, and desire for freedom, born of the sorrow of the slaves, but passed on in hope.
- Hamilton, Virginia      A RING OF TRICKSTERS: ANIMAL TALES FROM NORTH AMERICA, THE WEST INDIES, AND AFRICA, New York, Blue Sky Press, 1997. Twelve trickster tales show the migration of African culture to America via the West Indies. Stories include “Buzzard and Wren Have a Race,” “Magic Anansi,” “Old Master Turtle Gets a Whipping,” and “How Chameleon Became a Ride.”
- Hayes, Geoffrey      PATRICK AND THE BIG BULLY, Hyperion Books, 2001. When Patrick Bear meets a bully on the way to the store, pretending to be a dragon helps him deal with the situation.
- Hoffman, Mary      A FIRST BOOK OF MYTHS: MYTHS AND LEGENDS FOR THE VERY YOUNG FROM AROUND THE WORLD, New York, DK, 1999. Simplified retellings of Greek and Roman myths including the story of Icarus, the boy whose father made him wings, and King Midas, who had the golden touch. Also includes Native American, Norse, Australian, Indian, Japanese, and African myths.
- Lobel, Arnold      FROG AND TOAD TOGETHER, New York, Harper Collins, 1972. Five further adventures of two best friends as they share cookies, plant a garden, and test their bravery. Also FROG AND TOAD ARE FRIENDS.
- Malka, Lucy      FUN WITH HATS, Greenvale, New York, Mondo Pub. 1995. Three girls explore the contents of a trunk of costumes, and as they don various hats, they imagine being a clown, a pirate, and a magician.
- Martin, Rafe      THE ROUGH-FACE GIRL, New York, G. P. Putnam’s Sons, 1992. In this Algonquin Indian version of the Cinderella story, the Rough-Face Girl and her two beautiful but heartless sisters compete for the affections of the Invisible Being.

- Marzollo, Jean I'M A CATERPILLAR, New York, Scholastic, 1997. Provides a simple explanation of what happens as a caterpillar changes into a butterfly, from the caterpillar's point of view. Other books in the series include I'M A SEED, I AM PLANET EARTH, and I AM WATER.
- Marzollo, Jean PRETEND YOU'RE A CAT, New York, Penguin Group, 1997. Rhyming verses ask the reader to purr like a cat, scratch like a dog, leap like a squirrel, and bark like a seal.
- Perry, Sarah IF—, Malibu, Children's Library Press, 1995. Illustrations present such imaginative possibilities as worms with wheels, caterpillar toothpaste, and whales in outer space.
- Rau, Dana Meachen A BOX CAN BE MANY THINGS, New York, Children's Press, 1997. A girl and her brother retrieve a large box from the garage and pretend that it is a cave, car, house, and cage.
- Scieszka, Jon THE STINKY CHEESE MAN AND OTHER FAIRLY STUPID STORIES, New York, Viking, 1992. These irreverent variations of traditional fairy tales are sure to entertain both children and adults.
- Steig, William TOBY, WHAT ARE YOU?, New York, Joanna Cotler Books, 2001. Toby has fun pretending to be a variety of objects and then asking his parents to guess what he is.
- Swanson-Natsues, Lyn DAYS OF ADVENTURE, New York, Mondo, 1996. Two young friends use their imaginations to make everyday objects into the building blocks for fantastic adventures at sea, on a train, and on horseback.
- Williams, Marcia BRAVO, MR. WILLIAM SHAKESPEARE, Cambridge, Candlewick Press, 2000. Presents the stories of seven Shakespeare plays including actual dialogue in the illustrations, summarizing the plots in picture captions, and showing the comments and actions of audience members on the sides and bottom of the pages.

### **Middle School**

- Armstrong, Jennifer STEAL AWAY, New York, Scholastic, 1992. In 1855 two 13 year old girls, one white and one black, run away from the southern farm and make the difficult journey north to freedom, living to recount their story 41 years later to two similar young girls.

- Cushman, Karen      CATHERINE, CALLED BIRDY, New York, Clarion Books, 1994. The daughter of an English country knight keeps a journal in which she records the events of her life, particularly her longing for adventures beyond the usual role of woman and her efforts to avoid being married off.
- Keith, Harold      RIFLES FOR WATIE, New York, Harper Collins, 1957. The struggles and hard ships faced by Jeff Bussey on his 300 mile escape route during the Civil War.
- L'Engle, Madeleine      A WRINKLE IN TIME, New York, Farrar, Straus and Giroux, 1999. Three extraterrestrial beings take Meg and her friends to another world.
- Lowry, Lois      NUMBER THE STARS, Boston, Houghton Mifflin, 1989. In 1943, during the German occupation of Denmark, ten year old Annemarie learns how to be brave and courageous when she helps shelter her Jewish friend from the Nazis.
- McCullough, L. E.      PLAYS FROM MYTHOLOGY: GRADES 4-6, Lyme, 1998. Presents twelve original plays that are dramatic adaptations of myths from around the world.
- O'Brien, Lisa      LIGHTS, CAMERA, ACTION: MAKING MOVIES AND TV FROM THE INSIDE OUT, New York, Firefly Books, 1998. A step by step description of how a movie is made from a child actor's perspective, including writing the script, casting and the audition process, filming, editing, and special effects.
- Patterson, Katherine      BRIDGE TO TERABITHIA, New York: Harper Collins, 1977. The life of a ten year old boy in rural Virginia expands when he becomes friends with a newcomer who subsequently meets an untimely death trying to reach their hideaway, Terabithia, during a storm.
- Sinykin, Sheri      HEATHER GOES TO HOLLYWOOD, Portland, Magic Attic, Press, 1997. Star-struck Heather decides that being a movie star may not be as glamorous as it appears after the magic mirror transports her to 1940's Hollywood where she is chosen to be a stand in for a missing child actress.
- Taylor, Mildred D.      ROLL OF THUNDER, HEAR MY CRY, New York, Puffin Books, 1977. An African American family living in the South during the 1930's is faced with prejudice and discrimination that its children do not understand.

**High School**

- Aesop FABLES OF AESOP, New York, Viking, 2000. A collection of moral-based stories in which animals exhibit human frailties.
- Bunyan, John THE PILGRIM'S PROGRESS, New York, Signet Classic, 1981. Depicts the journey of Christian and his companions through mortal life to their entrance into the Celestial City.
- Fleischman, Paul MIND'S EYE, New York, Holt, 1999. A novel in play form in which 16 year old Courtney, paralyzed in an accident, learns about the power of the mind from an elderly blind woman who takes Courtney on an imaginary journey to Italy using a 1910 scrapbook.
- Lester, Julius LONG JOURNEY HOME: STORIES FROM BLACK HISTORY, New York, Puffin Books, 1998. Presents six stories about African Americans who contributed to the movement for freedom from slavery.
- Poe, Edgar Allan THE TELL-TALE HEART AND OTHER WRITINGS, Mass Market Paperback, November, 1981. Collection of writings from the "Master of Macabre," most notably "The Tell-Tale Heart."
- Saint Exupery, Antoine de THE LITTLE PRINCE, San Diego, CA, Harcourt, 2000. Translated from French. An endearing fantasy about an aviator and a young prince from a distant planet.
- Wilder, Thornton OUR TOWN, New York, Harper & Rowe, 1985. A play in which inhabitants of a small town tell their life stories.

## TECHNOLOGY CONNECTIONS

### THEATRE

The *Technology Connections* section is designed to serve as a starting point for investigation into using technology in the theatre instructional program. The Mississippi Department of Education does not endorse or recommend purchasing the following resources. Mississippi Department of Education suggests that all resources be thoroughly reviewed to accommodate the needs of individual districts. Please note technology changes on a daily basis, therefore, web sites, software, etc. which may be current on a given day may not be the next. Keep this in mind when using this as a resource.

#### **RECORDINGS**

##### **Dialects:**

All dialect books/tapes are available to order from any bookstore.

##### Dialect Books with Practice Tapes:

*Stage Dialects* – Jerry Blunt

*More Stage Dialects* – Jerry Blunt

*Dialects for the Stage* – Evangeline Machlin

*Acting With an Accent* – David Alan Stern

##### Dialect Books without Practice Tapes

*Manual of American Dialects, for Radio, Stage, Screen, and Television* – Lewis Herman

*Manual of Foreign Dialects for Radio, Stage, Screen* – Lewis Herman

*Teach Yourself Transatlantic: Theatre Speech for Actors* – Robert Hobbs

*Dialects for the Theater* – Edith Skinner

##### **Readings:**

Center for Cassette Studies, 919 Third Avenue, New York, NY 10022

Listening Library, P. O. Box L, Greenwich, CT 06870

#### **SOFTWARE**

##### **Storyboarding, Pre-Production Poanning and Design, Presentation**

Astound [http://www.astound.com/wc/pre/pres\\_008.html](http://www.astound.com/wc/pre/pres_008.html)

Director [http://www.macromedia.com/macromedia/proom/pr/2002/director\\_mx\\_ship.html](http://www.macromedia.com/macromedia/proom/pr/2002/director_mx_ship.html)

HyperStudio <http://www.hyperstudio.com/>

Keynote 1.0 Keynote 1.0 is a new generation of presentation software that brings the ability to create stunning, professional-quality presentations to everyone. <http://www.apple.com>

PowerPoint <http://www.microsoft.com>  
Screenplay <http://www.screenplay.com/>

## Macintosh Software

### Audio Playback

#### Sound Byte

Allows multiple selections to be played simultaneously in the following formats: AIFF, WAV, AU, and MP3

<http://www.blackcatsystems.com/software/soundbytehtml>

#### MegaSeg

Music mixing program that consolidates all DC's on hard drive and enables mixing between songs for presentation without need for extra CD players or mixers

<http://www.macupdate.com/info.php/id/3990>

#### Theatre Sequencer

Show control program for live sound engineers

Shows organized in a cue list and are triggered by a variety of sources

Cues can be looped, recalled sequentially or in random order

<http://homepages.enterprise.net/micpool/S51.html>

#### Audiofile v4.03

A "Filemaker Pro" template that keeps track of music and SFX collections

<http://homepages.enterprises.net/micpool/S51.html>

## Costumes

#### CostumePro v.4.0

Adds a Custom Menu to MS Excel Menu Bar

Features breakdown pages, script changes, budgets and automatic updating

<http://www.storyboardartist.com/cpnew.html>

## Drafting and Design

#### VectorWorks 10

Integrates Object-Based design with precision 2D drafting, 3D modeling, high-quality rendering, a linked worksheet function and flexible scripting language

<http://www.nemetchek.net>

#### LD Assistant

Combine with VectorWorks or MiniCad

Offers a full compliment of 2D and 3D symbols specific for lighting, sound, television studio and set design

<http://www.design-drafting.com/>

#### MacDraft

Low cost, easy to use software for architectural/engineering design and drafting and technical illustration

<http://www.microspot.com.uk>

#### Touch 3-D

Allows you to print and fold scale 3-D models of your work

## Script Writing

### Final Draft

Designed for writing movie scripts, TV episodes, and stage plays  
Combines word-processing with professional script formatting in one easy to use package  
<http://artzia.com/Arts/Theater/Software/html>

### Dramatica Pro

A story creation and analysis tool  
Query System asks you questions about character, plot, theme and genre  
Story Engine shows how changes impact other aspects of story  
Create 4-D characters with motivation, methodology, purpose and means of evaluation  
<http://www.dramatica.com/>

### ScriptThing

Built in automation features formatting and page breaks, capitalization of scene headings, speed entering character names, correctly formatting transitions, and checking for typing and editing errors  
[http://www.scripthing.com/frame\\_links\\_new.html](http://www.scripthing.com/frame_links_new.html)

## Theatrical Lighting – Design Software

### Lightwright for Macintosh

Manages lighting design paperwork, stores information for each instrument, organizes all standard paperwork, counts instruments, templates, stock equipment, etc.  
<http://www.mckernon.com/index.htm>

### Beamwright

Assists in selection of the right light for every situation  
<http://www.mckernon.com/index.htm>

### MacLux Pro

Draw plots and manage paperwork with one program  
Set and preview cues and record and play them back as QuickTime movies  
<http://www.macluxpro.com/mlphome2.html>

### LD Assistant

Combined with VectorWorks/MiniCad, the lighting component shows beam spreads and photometric data  
Includes a large library of symbols  
<http://www.design-drafting.com/>

### Virtual Light Lab

Experiment with light, shadow and color effects in a simulated lighting studio  
<http://www.westsidesystems.com/vll/vll.html>

## Theatrical Lighting – Control Software and Devices

### The LanBox

Turns a Mac into a lighting controller  
<http://www.lanbox.com/>

## **Video and Multimedia Production Tools**

Photoshop	Image editing software	<a href="http://www.adobe.com">http://www.adobe.com</a>
Illustrator	Drawing software	<a href="http://www.adobe.com">http://www.adobe.com</a>
Premiere	Video "Editing software	<a href="http://www.adobe.com">http://www.adobe.com</a>
After Effects	Motions Graphics software	<a href="http://www.abode.com">http://www.abode.com</a>
Final Cut Pro	Video Editing software	<a href="http://www.apple.com">http://www.apple.com</a>
iMovie	Video Editing software (free)	<a href="http://www.apple.com">http://www.apple.com</a>
iDVD	DVD Authoring software	<a href="http://www.apple.com">http://www.apple.com</a>
Pinnacle Studio 8	Video Editing software	<a href="http://www.pinnaclesys.com">http://www.pinnaclesys.com</a>

## **Turnkey Video Editing Sytems**

Casablanca Prestige	<a href="http://www.draco.com">http://www.draco.com</a>
Applied Magic	<a href="http://www.applied-magic.com/">http://www.applied-magic.com/</a>
AVID DV Express	<a href="http://www.avid.com/products/xpressdv/">http://www.avid.com/products/xpressdv/</a>
Canopus DV Storm 2	<a href="http://www.canopus.com/index.asp">http://www.canopus.com/index.asp</a>
iMac System Elementary/High School	<a href="http://www.apple.com">http://www.apple.com</a>
G-4 Macintosh High School	<a href="http://www.apple.com">http://www.apple.com</a>

## **VIDEOS, FILMS, AND FILMSTRIPS**

### **Acting, Voice Training, Movement, Stage Combat, Script Analysis, Auditions, Makeup, Characterization, Lighting, Set Construction, etc.:**

Arthur Cantor, Inc., 2112 Broadway,  
Suite 400, New York, NY 10023  
Audio Brandon Films, 737 Greenway Road, Wilmetter, IL 60096 (Shakespeare collection)  
Contemporary Films, New York, NY 10023

### **Teaching Videos:**

National Video Clearing House's The Video Source Book (1000+ titles available)  
R.R. Bowker's Educational Film Locator (a university film center consortium)

## **WEB SITES**

### **Arts Education Links:**

American Alliance for Theatre and Education  
<http://aate.com>  
Artsedge  
<http://artsedge.kennedy-center.org/artsedge.html>  
Artsgenesis  
<http://www.odesign.com/artsgenesis/index.html>  
Artsvision  
<http://www.artsvision.com>

Bigchalk Education Network

<http://www.bigchalk.com>

Bravo On with the Show

<http://www.bravotv.com>

The New York Public Library for the Performing Arts

<http://www.nypl.org/research/lpa/1pa.html>

Southeast Center for Education in the Arts

<http://www.utc.edu/SCEA>

### **Technical Theatre Links:**

The Costume Gallery

<http://www.costumegallery.com>

Rosco

<http://www.rosco.com>

Rose Brand

<http://www.rosebrand.com>

USITT (U.S. Institute for Technical Theatre)

<http://www.usitt.org>

### **Books and Recordings Links:**

The Broadway Theatre Archive

<http://www.broadwayarchive.com>

(video catalogue of Broadway productions and classics produced for television)

Fynsworth Alley

<http://www.fynsworthalley.com>

(CD's, radio, and chat)

LA Theatre Works

<http://www.latw.org/alivealoud/alivealoud.html>

(audio recordings)

Stage and Screen

<http://www.stagenscreen.com>

(theatre book club)

### **History and Criticism Links:**

Art and Culture

<http://www.artandculture.com>

Aisle Say-the Internet Magazine of Stage Reviews and Opinion

<http://www.aislesay.com>

All Shakespeare

<http://allshakespeare.com>

Changing Stages-A View of the Theatre of the Twentieth Century

<http://www.pbs.org/wnet/changingstages>

Medieval Drama Links

<http://www.collectorspost.com>

**Performance and Production Links:**

Actor's Equity

<http://www.actorsequity.org/home.html>

The Improv Page

<http://www.improvcomedy.org>

The Puppetry Homepage

<http://www.sagecraft.com/puppetry>

U.S. Copyright Law

<http://www.loc.gov/copyright/title17>

## RESOURCES

### THEATRE

The *Resources* section is a listing of supplemental educational material that may be helpful to teachers. This list is not comprehensive and is offered as a starting point for investigation into possible resources. The Mississippi Department of Education does not endorse or recommend the following resources and suggests that other resources should also be considered.

#### **BOOKS**

##### **All Levels**

- Currell, David                      PUPPETS AND PUPPET THEATRE, Wiltshire, Crowood Press, 1999. A guide to making and performing with puppets, providing an intro to puppet theatre; exploring the designing and structure of stage types of puppets; looking at the materials and methods of creating heads; explaining construction techniques; and discussing staging, writing, and sound for performance.
- Schloz, Amiel                      THEATRE GAMES AND BEYOND: A CREATIVE APPROACH FOR PERFORMANCES, Colorado Springs, Meriwether Publishers, 1998. Contains over 140 theatre games designed to stimulate creativity in actors of all ages; includes activities on group orientation, trust, warm ups, cooperation, reality, and other related topics.
- Sivin, Carole                      MASKMAKING, Worcester, Davis Publishing, 1986. Instructions for making masks from various materials progress from simple to complex techniques. Includes a section for masks for young children.

##### **Kindergarten Through Fourth Grade**

- Gerke, Pamela                      MULTICULTURAL PLAYS FOR CHILDREN; VOLUME 1; GRADES K-3, Lyme, 1996. Ten plays based on multicultural folktales from such countries as Ghana, China, and Italy.
- Marx, Pamela                      TAKE A QUICK BOW!, Glenview, Goodyear Books, 1997. Contains twenty-six short plays that may be easily staged in the classroom on every subject from the seasons and holidays to American heritage, science, folk tales from diverse cultures, and more. Each play allows for a flexible

number of characters, with enough roles for an entire class.

Muir, Kathy, ed.

CHILDSPLAY: A COLLECTION OF SCENES AND MONOLOGUES FOR CHILDREN, New York, Limelight Editions, 1995. Selected from over fifty sources including published and unpublished plays, blockbuster movie hits, independent films, foreign films, teleplays, poetry, and diaries.

Sierra, Judy

FANTASTIC THEATER: PUPPETS AND PLAYS FOR YOUNG PERFORMERS AND YOUNG AUDIENCES, Bronx, H. W. Wilson Co., 1991. Thirty puppet plays adapted from nursery rhymes, folk songs, fables, poetry, folktales, and myths with instructional chapters on making and using rod and shadow puppets and puppet stages.

Sierra, Judy

NURSERY TALES AROUND THE WORLD, New York, Clarion Books, 1996. Presents eighteen simple stories from international folklore grouped around themes like “Runaway Cookies,” “Slowpokes and Speedsters,” and “Chain Tales.” Includes background information and storytelling hints.

Young, Ed and Hilary Beckett

THE ROOSTER’S HORNS: A CHINESE PUPPET PLAY TO MAKE AND PERFORM, A UNICEF Storycraft book. A Chinese legend telling how the dragon tricks the rooster into giving away his horns is accompanied by directions for making shadow puppets of the characters.

## **Middle School**

Gerke, Pamela

MULTICULTURAL PLAYS FOR CHILDREN: Volume II: GRADES 4 – 6, Lyme, 1996. Ten plays based on multicultural folktales from such countries as Ghana, China, and Italy.

Plays, Inc.

THE BIG BOOK OF FOLKTALE PLAYS: ONE ACT ADAPTATIONS OF FOLKTALES FROM AROUND THE WORLD FOR STAGE AND PUPPET PERFORMANCE, Boston, Plays, Inc., 1997. A collection of 32 plays, including 5 suitable for the puppet stage, adapted from folk tales of various countries.

Slaight, Craig; Esty, Jennifer & Monteleone, Elizabeth E., Editors

THE SMITH AND KRAUS PLAY INDEX FOR YOUNG ACTORS GRADES 6-12, Lyme, Smith and Kraus, 1999. An index of over 500 plays for middle and high school students as well as a plot summary and information for each play including author, style, cast size, and leasing agent.

## High School

- Adams, Bob      THE EVERYTHING LEADERSHIP BOOK: THE 20 CORE CONCEPTS EVERY LEADER MUST KNOW, Holbrook, Adams Media Corp., 2001. Presents 20 concepts that good leaders must understand, covering such topics as communication, motivation, coaching, delegation, the team concept, organization and time management, conflict resolution, problem solving, and accepting change.
- Adler, Mortimer Jerome      SIX GREAT IDEAS: TRUTH, GOODNESS, BEAUTY, LIBERTY, EQUALITY, JUSTICE: IDEAS WE JUDGE BY, IDEAS WE ACT ON, New York, Simon and Schuster, 1997. Explores the concepts of truth, goodness, beauty, liberty, equality, justice as a basis for coping with the political, moral, and social issues of the modern world.
- Beard, Jocelyn, Editor      SCENES FROM CLASSIC PLAYS, 468 B.C. TO 1970 A.D., Newbury, Smith and Kraus, 1993. Sixty-eight classical audition pieces from many of the world's great playwrights.
- Bloom, Harold, Editor      W.E.B. DUBOIS, Philadelphia, Chelsea House Publishers, 2001. Presents 12 essays that examine the writings and influence of African American scholar W.E.B DuBois. Of particular interest: African American aesthetics and intellectual life.
- Buckland, Warren      FILM STUDIES, London, Hodder and Stoughton, NTC/Contemporary Publishers, 1998. An intro to the world of film, offering an overview of key areas of aesthetics, narrative, genres, and documentary films, and including discussions of the films of important directors including Orson Welles, Alfred Hitchcock, Quentin Tarantino, and others.
- Cassady, Marsh      THE THEATRE AND YOU: A BEGINNING, Colorado Springs, Meriwether Publishers, 1992. An intro to the theatre covering such topics as choosing a script, acting techniques, directing, and more.
- Clark, I.E.      STAGECRAFTERS' HANDBOOK: A GUIDE FOR THEATRE TECHNICIANS, Studio City, Players Press, 1995. A handbook detailing the responsibilities of each member of a theatre technical crew.

- Cohen, Lorraine, Editor      SCENES FOR YOUNG ACTORS, New York, Avon Books, 1973. Contains over 60 scenes from the works of Tennessee Williams, Arthur Miller, William Shakespeare, Lillian Hellman, and a variety of other well known authors, elected with young talent in mind, for use in class or theatre group study and performance.
- Frensham, Raymond G.      SCREENWRITING, Lincolnwood, NTC Publishing Group, 1996. Offers advice on how to transfer a creative idea into a screenplay, discussing presentation and layout, character development, structure, and other details of the writing process; and includes information on the proper way to submit stories for consideration.
- Kehret, Peg      ACTING NATURAL: MONOLOGS, DIALOGS AND PLAYLETS FOR TEENS, Colorado Springs, Merriwether Publishers, 1991. A Newberry Medal of Honor collection of 60 original monologues, dialogues, and playlets for teens that need no special materials.
- Moon, Samuel, Editor      ONE ACT: ELEVEN SHORT PLAYS OF THE MODERN THEATRE, New York, Grove, 1961. A collection of one act plays from modern playwrights such as Strindberg, Yeats, Ionesco, and more.
- Oates, Whitney J. & O'Neill, Jr., Eugene, Editors      SEVEN FAMOUS GREEK PLAYS, New York, Vintage, 1950. Includes seven Greek plays by Aeschylus, Sophocles, Euripides and Aristophanes.
- Papp, Joseph & Kirkland, Elizabeth      SHAKESPEARE ALIVE!, New York, Bantam, 1988. Describes London during Shakespeare's time, Elizabethan theatre, how plays were produced, music of the time, where Shakespeare got his plots, and how he transformed them.
- Ratliff, GERAL Lee      INTRODUCTION TO READERS' THEATRE: A GUIDE TO CLASSROOM PERFORMANCE, Colorado Springs, Meriwether Publishers, 1999. An introduction to classroom performance that provides information on selecting and analyzing literature, adapting readers' theatre literature, playing space and staging, classroom performance exercises, and other related topics.
- Ratliff, GERAL Lee      THE THEATRE AUDITION BOOK: PLAYING MONOLOGS FROM CONTEMPORARY, MODERN, PERIOD, SHAKESPEARE, AND CLASSICAL PLAYS, Colorado Springs, Meriwether Publishers, 1998. Offers advice on how to prepare auditions and selecting audition materials. Contains 144 monologues for audition performances, grouped in historical periods and includes

a collection on non-dramatic monologues adapted or edited from sources other than theatre play scripts.

Shulman, Michael &  
Mekler, Eva

THE ACTOR'S SCENEBOOK: SCENES AND MONOLOGS FROM THE CONTEMPORARY PLAYS, New York, Bantam, 1984. Collection of more than 80 scenes from contemporary plays featuring monologues for men and women and scenes for two and three actors; includes a chapter on overcoming stage fright.

Silver, Fred

AUDITIONING FOR THE MUSICAL THEATRE, New York, New Market Press, 1985. A New York vocal coach provides tactics for auditions in musical theatre.

Slaight, Craigh & Sharrar, Jack

MULTICULTURAL SCENES FOR YOUNG ACTORS, Lyme, Smith and Kraus, 1995. Fifty-five multicultural scene selections for young actors.

Woofin, Ruper

INTRODUCING ARISTOTLE, Totem Books, LTD, 2001. Presents an introduction to the thought of ancient Greek philosopher Aristotle focusing on his theories of aesthetics and logic.

## **ORGANIZATIONS**

Mississippi Alliance for Arts Education, 101 Carrie Rd. Hattiesburg, MS 39402  
<http://www.msartsalliance.com>

Mississippi Arts Commission, 239 N. Lamar Street, Suite 207, Jackson, MS 39201  
(601) 924-0131 <http://www.arts.state.ms.us>

Center for Special Education Technology, 1920 Association Drive, Reston, VA  
22091, (800) 873-8255

National Lekotek Center, 2100 Ridge Avenue, Evanston, IL 60204 <http://www.lekotek.org>

IBM National Support Center for Persons with Disabilities, P.O. Box 2150, Atlanta, GA 30055,  
(800) 426-2133

Very Special Arts, <http://www.vsarts.org/programs/swta/index.html> ("Start with the Arts" – an instruction program for 4,5, and 6 year olds that uses the arts to assist young children, including those with disabilities, in exploring themes commonly taught in early childhood classroom.

## **PLAY PUBLISHERS**

Anchorage Press Play, P.O. Box 2901, Louisville, KY 40201, [www.applays.com](http://www.applays.com)

Baker's Plays, P.O. Box 699222, Quincy, MA 02269, [www.bakersplays.com](http://www.bakersplays.com)

Broadway Play Publishing, Inc., 56 East 81<sup>st</sup> St., New York, NY 10028  
<http://www.broadwayplaypubl.com>

I.E. Clark, P.O. Box 246, Schulenburg, TX 78956, [www.ieclark.com](http://www.ieclark.com)

Direct Plays, NuComm Marketing, 80 King St., 3<sup>rd</sup> Floor, St. Catharines,  
ON, Canada L2R 7G, <http://www.directplays.com>

Dramatic Publishing Company, 311 Washington St., Woodstock, IL 60098  
<http://www.dramaticpublishing.com>

Dramatists Play Service, 440 Park Avenue South, New York, NY 10016  
<http://www.dramatists.com>

Samuel French, Inc., 45 West 25<sup>th</sup> Street, New York, Ny 10010  
<http://www.samuelfrench.com>

Merriwether Publishing Ltd., 885 Elkton Drive, Colorado Springs, CO 80907  
<http://www.meriwetherpublishing.com>

Music Theatre International, 421 West 54<sup>th</sup> Street, New York, N.Y. 10019  
<http://www.mtishows.com>

New Plays Incorporated, PO Box 5074, Charlottesville, VA 22905  
<http://www.newplaysforchildren.com>

Pioneer Drama Service, Inc., PO Box 4267, Englewood, CO 80155  
<http://www.pioneerdrama.com>

Playscripts.com, <http://www.playscripts.com>

Rogers and Hammerstein Theatre Library, 229 West 28th Street, 11th Floor  
New York, NY 1000, <http://www.rnh.com>

Smith and Kraus, 4 Lower Mill Road, North Stratford, NH 03590  
<http://www.smithkraus.com>

Tams-Witmark Music Library, Inc., 560 Lexington Avenue, New York, N.Y. 10022  
<http://www.tamswitmark.com>

Theatre Communications Group, Inc., 355 Lexington Avenue, New York, NY 10017  
<http://www.tcg.org>

USA Plays for Kids, Drury University, 900 North Benton Avenue, Springfield, MO 65802,  
<http://www.usaplays4kids.drury.edu>

## **OTHER**

Bob Kelly Cosmetics, 151 West 46th Street, New York, NY 10036

Combat Video, 322 Northwest 175<sup>th</sup>, Seattle, WA 98177

DVC, Inc., P. O. Box 40227, Indianapolis, IN 46240

Films for the Humanities, P. O. Box 2053, Princeton, NJ 98543

Insight Media, 121 West 85th Street, New York, NY 10024

Metropolitan Opera Guild, "Creating Original Opera," 212-769-7023, David Dik, Program  
Director

Osesen Company, 1535 Ivar Avenue, Hollywood, CA 92024

## THEATRE GLOSSARY

**an act** – A section of a play, like the chapter of a book.

**acting** – Creating characters, see characterization.

**aesthetics** – Branch of philosophy dealing with beauty, especially as it is known through the arts and literature; A personal reaction of drama based on a scale of beautiful to ugly.

**allegory** – A symbolic story in which everything represents something else (e.g., *Everyman*).

**arena stage** – A stage surrounded by the audience on all sides, like a stadium for a sports event; also sometimes called “theatre in the round.”

**articulate** – To express one's self clearly and distinctly.

**aside** – A line or lines spoken directly to the audience, presuming other characters on stage cannot hear.

**audition** – Tryout for a role in a play.

**auditory/aural** – Of or relating to the ear; hearing.

**blocking** – Creative process of deciding on all stage movement.

**body language** – Communicating through body posture and gestures without the use of words.

**business (stage)** – Small hand movements and actions performed by actors on stage.

**casting** – Choosing of actors for roles in a play.

**character** – A person, animal, or being in a story, scene, or play.

**characterization** – The creation of believable persona on stage.

**climax** – The point of highest dramatic tension, or a major turning point in the action.

**collaboration** – The act of working together in a joint intellectual effort.

**commedia dell'arte** – A professional form of theatrical improvisation developed in Italy in the 1500's featuring stock characters and standardized plots.

**communication** – Verbal or non-verbal interaction between persons to share meaning.

**conflict** – A struggle between opposing forces.

**conventions** – Special or traditional ways of doing things in theatre.

**creativity** – A way of thinking, acting, or making something that is original for the individual and valued by that person or others; using the imagination.

**critique** – An evaluation of a theatrical piece based on standards for good drama.

**costume** – Actor's clothing worn on stage.

**costume morgue** – An illustrated collection of clothing and accessories.

**cue sheet/flow chart** – A chronological tabulation of entrances of actors, changes in lights, sound effects, props, etc., during the production of a play.

**denouement** – The final resolution of the conflict in a plot.

**dialog/dialogue** – Lines of a play spoken by characters.

**director** – Person in charge of shaping all aspects of a production into a finished product.

**drama/play** – Literary composition performed on stage.

**drama/theatre** – The study of the art form through performance-based activities that include the study of theatre history, literature, acting techniques, stage craft, play writing, play production, theatre attendance, aesthetics, and criticism.

**dramatic/plot structure** – The organization of a script or story line that includes exposition, rising action, climax, falling action, and denouement.

**duet** – A scene involving two people.

**electronic media** – Any medium that uses electrical current such as video, radio dramas, television production, animation, computer, etc.

**elements of drama** – Plot, character, theme, dialogue, music, and spectacle.

**empathy** – To experience vicariously the sensual and emotional state of another person.

**energy** – The enthusiasm that gives life to a performance.

**ensemble** – The harmonious workings of many artists to complete a theatrical performance.

**environment** – The visual, auditory/kinesthetic elements of a production.

**exposition** – Detailed information revealing the facts of the plot.

**external characteristics** – The physical traits and appearance of a character; those things that an audience sees.

**Five “W’s”** – Who? (establish characters), What? (create a plot), Where? (decide on a setting), When? (choose a time period), and Why? (motivate the characters’ actions).

**form** – The overall structure or shape of a work that frequently follows an established design.

**formal drama** – Those activities designed to be presented to an audience.

**full-length play** – A literary composition in 2, 3, 4, or 5 acts.

**genre** – Literally “kind” or “type.”

**house management** – The individuals who oversee ticket sales, ushers, and audience comfort.

**improvisation/improv** – Impromptu portrayal of character or a scene without rehearsal or preparation.

**inflection** – Highs and lows of the human voice, the rising and falling of speech patterns.

**informal drama** – Activities not designed for presentation to a paying audience.

**internal characteristics** – Establishing how a character thinks and feels; the personality of a character.

**interpretation** – The art of determining the meaning.

**Kabuki** – A traditional form of Japanese theatre.

**kinesthetic** – Use of body language to communicate.

**level** – The height of an actor’s head as determined by his/her body position (e.g., sitting, lying, standing, or elevated by artificial means).

**lighting** – Illumination of the stage with special lighting equipment.

**live theatre** – Any performance before an audience in a theatre setting rather than a video of the production.

**magic if** – Stanislavsky’s method, acting using the emotional approach.

**makeup** – Material applied to an actor's face or body to enhance or change the appearance of the face or body.

**makeup morgue** – An illustrated collection of facial expressions and body design.

**metaphor** – A type of figurative language that describes one thing in terms of another (e.g., “Apollo’s fiery chariot” meaning the sun).

**monologue** – Speech given by a single character.

**montage** – A collection of diverse elements (e.g., scenes, skits, etc.).

**mood** – The feeling a work of art gives.

**motivation** – The reason behind a character's behavior, the "why"?

**multicultural** – Composed of many different cultures or nationalities.

**musical** – A script in which the characters' thoughts and emotions are sung or scored by music.

**new art forms** – The novel combination of traditional arts and materials, emerging technology (e.g., performance art, videodisks, virtual reality).

**non-verbal communication** – Communication without words, using facial expressions, gestures, and body language.

**non-Western theatre** – Theatre not originated in Europe or the United States, such as theatre created and developed in Africa or Asia.

**objective** – A character's goals or intentions.

**one-act play** – Literary composition in one act.

**oral expression** – The ability to communicate with words.

**pantomime** – Acting without words, using only body language to convey a message or story.

**performance space** – Anywhere that actors produce a performance.

**plot** – The structure of the action of the play.

**portfolio** – A collection of audition pieces, scenes, resumé, and photos of an actor.

**presentational** – Style of performance delivered directly to the audience.

**props (properties)** – Stage properties (e.g., set furnishings, and any items used by the actors).

**proscenium** – The arch that frames the traditional stage; also the type of stage that the audience faces on one side only.

**puppetry** – The animation of objects, ranging from hands and paper bags to dolls, enacting characters in dramatic situations.

**readers' theatre** – A performance created by actors reading a script rather than working from memory.

**rehearsal** – Period of time used to prepare a play presentation.

**representational** – Performing a play where actors give the illusion that the audience is watching a representation of life.

**role** – A character in a play or scene.

**rubric** – Assessment instrument used for evaluation that includes criteria and scored levels of performance.

**script** – Written text of a play.

**script development** – Creating a text that includes the elements of drama.

**scene** – Small segment of a play within an act of a play.

**scenery/set** – Physical environment for a play that is built on the stage.

**soliloquy** – A speech by a single character on stage speaking his/her thoughts aloud.

**spectacle** – All that is seen or heard on stage such as lights, sound, set, props, costume, and makeup.

**stage directions** – Instructions given in the script relating to movement and stage business.

**style** – The way a play is written, acted, or produced.

**subtext** – The underlying meaning behind the word or phrase used as a reason/motivation for movement and interpretation.

**tableau** – A silent and motionless depiction of a scene created by actors, often from a picture. The plural is **tableaux**.

**technical theatre** – Aspects of theatre connected with lighting, sound, scenery, costumes, etc.

**technique acting** – Tyrone Guthrie's school of acting, using the rules of acting as the guideline.

**tempo** – The pacing (speed) of an entire speech or theatrical performance.

**theatre heritage** – Theatre history.

**theatre management** – The administrative aspects of theatre (e.g., hall rental, publicity, audience developments, ticket sales).

**theatre production** – Staging of a play for an audience.

**theme** – The central thought, idea, or significance of action with which the story or play deals.

**thrust stage** – A narrow stage that juts out into the audience. The audience surrounds the stage on three sides, in the shape of a horseshoe.

**verbal** – That which is spoken.

**vocal characteristics** – The traits of one's voice.